

MAY 29 1933

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CENTURY OF PROGRESS  
SPECIAL NUMBER

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# A RT DIGEST

*Combined with THE ARGUS of San Francisco*

THE NEWS-MAGAZINE OF ART

*A Compendium  
of the Art News  
and Opinion of  
the World*



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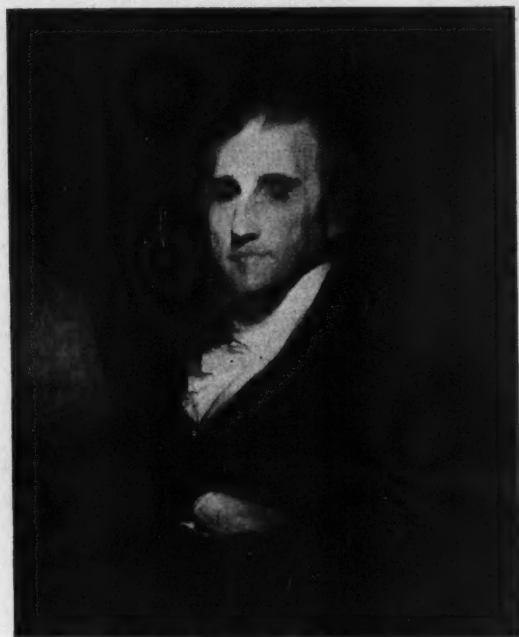
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**Art and the Fair**

The Century of Progress Art Exhibition undoubtedly is the most important display of its kind ever held in America. It is of tremendous importance both from an aesthetic and an economic standpoint. Each of these phases deserves separate consideration.

The aesthetic side is the one that is most palpable, that can be most easily understood. The exhibition records the progress made by the American people in the appreciation (hence the collecting) of art, and it also affords a survey of the advance in the production of art. By these tokens it measures the growth of American culture as expressed in ideals of beauty. It shows how far the nation has emerged from the materialism that so strongly marked the first period of its development.

Only in the last few decades has America had time for art. When its people were struggling against the forces of nature, to make the soil yield subsistence, to convert the continent's raw materials into consumable necessities, and to construct means of transportation and communication, men's minds were so fixed on material things that there was neither time nor inclination for the pursuit or the creation of beauty. Though manifestly unavoidable, this period in which America ignored some of the finer things of life eventually became a reproach which began to be felt very keenly at the end of the last century.

The condition of art in America at the time of Chicago's first World's Fair, in 1893, affords an effective basis for compari-

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son with the present time. Few art museums existed then; now almost every city has one. The museums that had already been founded possessed very few paintings and sculptures of importance. The same thing was true of collectors. The few who existed owned mainly foreign paintings of the salon type and works of the Hudson River School. The vogue for fine old pictures was still to come. The change that has been wrought in these forty years is fully reflected in the Century of Progress Exhibition, which has drawn works from about twenty-five American museums and from more than two hundred private collections.

The growth of the so-called art movement in America since the beginning of the twentieth century has been truly marvelous. Even the depression has not been able to stop it. Museums have continued to expand their collections, connoisseurs have retained their treasures or added to them, and the number of art schools has increased.

The Century of Progress Exposition undoubtedly will stimulate American manufacture to put better design into its products.

This leads to the other phase of the exhibition. In expressing the importance of the economic aspect of art this magazine can do no better than reprint a much quoted editorial entitled "Art and Wealth," which appeared in its issue of 1st February, 1927, and which reads as follows:

"Not all of those who respond to the aesthetic thrill of art have considered what art can mean to a people in a material way—how it can add to their collective prosperity and their national wealth.

"It is the simplest sort of problem in economics. An artistic people will take one dollar's worth of raw material and by converting it into an object of beauty and utility, make the product worth five dollars in the markets of the world; while an inartistic people will take the same raw material and transform it into an object of utility worth only half as much. In the aggregate of a nation's production, the wealth thus gained can easily run into billions—wealth obtained without using up one additional ounce of raw material, wealth that comes wholly out of the knowledge and taste of the people.

"Artists are the most marvelous creators of wealth. If Italy sold to the connoisseurs of the world out of her public collections the paintings and sculptures produced by only ten of her great masters she could pay the whole of her national debt. And Michael Angelo was not too proud to design a pitcher!

"One of the finest as well as one of the most material services an American citizen can render to the state is to aid in the nation's understanding and appreciation of art."

Chicago's spirit of "I will" has led the city, against the odds of the depression, to carry out the plans it made in prosperous days for its Century of Progress Exposition. These plans were ambitious and have been executed without hesitation. Coming at this time, when the nation's hopes are set on a business revival, the exposition ought to act as a decided stimulus to industry and trade. The department devoted to art ought, in its turn, to give new spirit to America's movement toward beauty.

## A Nation's Gratitude

When Dr. Robert B. Harshe, director of the Art Institute of Chicago, and Daniel Catton Rich, the associate curator of painting, set about to organize the Century of Progress Art Exhibition, their first step was to consult a card index describing 30,000 objects owned by American museums and collectors. They made a list of desirable pieces and asked the owners to lend them. About 25 museums and more than 200 collectors agreed. The thanks of the whole nation is extended to them.

## Explanatory

This issue of THE ART DIGEST will reach many persons for the first time. The magazine was founded in 1926, with the purpose of presenting "the art news and opinion of the world," uncolored by art dealer advertising or prejudice. With paltry capital, with no art dealer backing, with no subsidy from any rich art poseur, it soon established itself so firmly that not even the depression could endanger it. If the present casual reader will become a permanent reader, THE ART DIGEST will be grateful.

## "Belated" News

Nearly the whole of this issue of THE ART DIGEST is devoted to the Century of Progress Art Exhibition. The magazine promised an adequate presentation of this exhibition, and has tried to keep its word. Consequently the regular departments devoted to Prints, to Art Books and to Rare Books and Manuscripts, as well as many pages of text and reproductions devoted to "the news and opinion of the art world" have been omitted. These will all have a place in the June number.

CENTURY OF PROGRESS SPECIAL NUMBER

# The ART DIGEST

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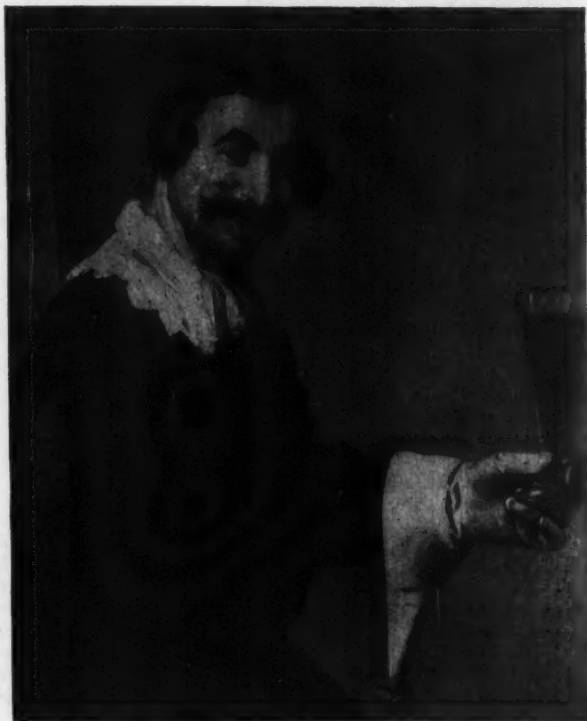
European Editor  
SUZANNE CIOLKOWSKI  
26 rue Jacob, Paris

Volume VII

New York, N. Y., 15th May, 1933

No. 16

## Art's Progress in America for 100 Years Shown at World's Fair



"Man With a Wine Glass," by Velasquez, Spanish, (1599-1660).  
Lent by the Toledo Museum of Art.



"The Merry Lute Player," by Frans Hals, Dutch, (1580-1666).  
Lent by Mrs. John R. Thompson and John R. Thompson, Jr.

Undoubtedly America's greatest and most significant display of art will be opened to the public on June 1, when the Century of Progress Art Exhibition is inaugurated at the Art Institute of Chicago. It will continue until November 1, through the duration of the World's Fair, of which it is the official art exhibition. The attendance will probably run into the millions. Although not on the grounds of the Fair, the exhibition is contiguous, the Art Institute being located close to one of the entrances.

Desiring that art should be adequately represented, and confronted with the great expense of erecting a fireproof structure to house the millions of dollars worth of paintings, sculptures and prints, the management of the Century of Progress Exposition turned to the Art Institute of Chicago, and made it the official art department of the Fair. It placed full authority in the hands of Robert B. Harshe, the Institute's director, and its success is due to his efforts and to those of his staff.

The measure of his success can be appreciated from the fact that, exclusive of the great display of graphic arts, 1,227 objects are included in the exhibition—795 paintings, 133 sculptures and 299 water colors, pastels and drawings. These come from an astounding number of sources—from 23 museums and from

more than 200 private collections and dealers' galleries.

A great catalogue has been issued, comprising about 300 pages and embellished with nearly 200 reproductions. It is from advance proofs of this catalogue that THE ART DIGEST is indebted for much of the material in this Century of Progress Special Number. Daniel Catton Rich, associate curator of painting, acted as editor of the catalogue.

The foreword to the catalogue describes succinctly the scope and significance of the exhibition. It says:

"The Exhibition of Painting and Sculpture celebrating 'A Century of Progress' has been assembled (with one exception, Whistler's 'Portrait of His Mother') entirely from American sources. Private collectors and the guardians of public collections have been so generous, that, with the significant examples already owned by the Institute, it has been able to arrange a sequence of the masterpieces of painting, beginning with European works of the thirteenth century and coming down to European and American examples of today.

"The theme of the 1933 Exposition, 'A Century of Progress,' has been broadly interpreted to mean, not only art of the last century, but a hundred years' progress in American collecting. In 1833 very few great works were on

this side of the Atlantic; today the United States possesses treasures of amazing quality, inspiring not only to our artists but to the rapidly growing public who are coming to feel the need of art in their daily lives. Particularly during the last twenty-five or thirty years many brilliant examples of painting have made their way westward, some going at once into the museums, more finding their way into private hands. One of the chief aims of the present showing is to exhibit works which are rarely if ever seen by the public, emphasizing in this way the resources of the nation.

"The exhibition contains paintings, water colors, drawings, and sculpture. The painting division is made up of three main parts. *First:* European painting from the thirteenth through the eighteenth centuries. These works have been hung in historical sequence. *Second:* Nineteenth century painting, mostly French and American (and containing one gallery of Early American examples), arranged in a series of galleries so as to throw into relief the great artistic personalities of the last hundred years. *Third:* Twentieth century painting, American and International, presenting the art of significant contemporaries.

"In the section given to water colors, drawings and pastels, there will be found a similar division. A small group of old-master draw-

## Magnificent Titian Reclining Nude Shown First Time in America



"Venus and  
the Lute Player,"

by

Titian, Venetian,  
(1477-1576).

Lent by

Duveen Brothers,  
New York.

One of the three Duveen contributions to the Century of Progress Art Exhibition is the magnificent Titian, "Venus and the Lute Player," never heretofore publicly exhibited in America. For many years this painting hung in Holkham Hall, Norfolk, England, founded in 1718 by Sir Thomas Coke, afterwards Earl of Leicester (1697-1759). As a youth of 15, Sir Thomas had set out on a pro-

longed tour of the Continent. The wealth and importance which his great inheritance gave him enabled him to surround himself on his grand tour with an imposing equipage. Much of his six years of travel he spent in Italy, where he collected pictures and statuary, later to be housed, like "Venus and the Lute Player," in the ancestral home.

In the Titian, Venus is portrayed as a nude

figure, reclining on a couch of dark reddish velvet, her head raised while Cupid crowns her with a wreath of flowers. In her left hand she holds a flageolet. Jewels, bracelets and rings adorn her. A young nobleman, richly dressed, sits at the feet of the goddess, playing a lute. A mountainous landscape is seen through a large wall opening. Rich draperies complete the composition.

ings will start the survey; then, works by nineteenth-century artists, and last, examples by contemporaries.

"Over a hundred pieces of sculpture (all of the last hundred years) complete this exhibition. At the same time, in the Print Galleries, a survey of masterpieces, in prints, closely paralleling the Exhibition of 'A Century of Progress,' is being held."

Mr. Harshe broadly interpreted "A Century of Progress" in art to mean, not only a showing of famous and characteristic works of the last hundred years, but "a century of progress in American collecting." One of the exhibition's chief aims, therefore, is to show the change that has come over American picture acquisitions. Since 1833, says the Art Institute's latest *Bulletin*, "magnificent works by Fra Angelico, Botticelli, Velasquez, El Greco, Holbein, Titian, Raphael, Rembrandt, Hals, Vermeer, Goya, Gainsborough, Bellini, Mantegna, Raeburn, Romney, Lawrence and Boucher (to mention only a few names) have found their way into American hands.

"In addition to 'the progress in American collecting,' a parallel may be found in an extensive exhibition of painting of the last one hundred years. This will be largely French and American. The Institute is famous throughout the world for its almost unique survey of great French masters of the nineteenth and early twentieth centuries. There will be ar-

anged a parallel survey of American artists of the same period in a series of galleries.

"Contemporary developments in painting will make up another section of the exhibition. Here, a brief international survey, with special stress on French and German artists of the present day, and a large and representative group of Americans, including some of the most important Chicago painters, will give the visitor a clear idea of just what is happening in art at this moment. The painting division will conclude with a gallery given over to

### \$75,000,000

*For those who, in spite of or because of these years of depression, are money minded, it should be told that the value of the objects shown in the Century of Progress Art Exhibition is \$75,000,000.*

*It is wrong to express the value of art in terms of money. Art belongs to the heart, to the soul.*

*Some day—man's physical necessities being satisfied through the machine, only heart and soul will require anything. There may conceivably be a day when no artist will receive ought for his work—beyond physical things—except an honored place among his brethren, some of whom will be scientists, some ditch-diggers. Conceivably, he may be happier then.*

abstract art; important international examples from such movements as Cubism, Constructivism, and Super Realism will present a lively account of this original development of our own century.

"All the galleries on the second floor of the Art Institute building will be rearranged so that the visitor may follow, chronologically, the sequence of art history. Thus the exhibition will present an opportunity, unrivaled in practically any museum, to trace a single development down the course of several hundred years. Most galleries in Europe stress one period or stop at a certain date; to pursue the story further one has to visit another museum. The Art Institute will be transformed into a 'miniature history of art,' where influences and trends, both historic and æsthetic, may be studied.

"One of the most certain results of this proximity of the old and new will be to make them seem less incompatible. The visitor who walks quickly from the gallery where the Rembrandts are displayed to the gallery where Van Gogh's masterpieces are being shown will undoubtedly grasp the intimate connection between these two artists, separated though they are by over two hundred years. This continuance of tradition (despite different techniques) will be made more apparent by the choice of both old master and modern examples."

## World's New Appreciation of Early Art Is Given Scope at Fair



"St. Jerome in His Study," by Petrus Christus, Flemish, (c. 1410-after 1472). Lent by the Detroit Institute of Arts.



"Tarquin and the Cumaean Sibyl," by Andrea Mantegna, Venetian, (1431-1506). Lent by the Cincinnati Art Museum.

As a background for the Century of Progress Art Exhibition, particular stress is being laid on the primitives—a fitting gesture, for the appreciation of early painting really began in the XIXth century. For several centuries these panels, with their simplified designs and flat gold backgrounds, had been dismissed as merely " quaint " or even ugly. In the early XVIIIth century, particularly, there came a reaction against all the "Gothic" qualities which these works implied. Indeed, the term "Gothic" became a term of reproach, meaning crude or unschooled.

The XIXth century saw a complete reversal of opinion. The first of these primitives to be acclaimed were the Italians; the French and German were among the last. Edith Wharton has told in her "False Dawn" the sad fate of the enthusiast who brought a collection of altar-pieces and predella panels to New York before New York was ready for them. But after Yale University acquired the jarves collection in 1871, the tide turned until in the last few years Bernhard Berenson was justified in exclaiming: "How far, how far we Americans have traveled in one generation! The same collector who thirty years ago would have bought nothing that was not Barbizon, who then had no familiarity with other names in Italian art than Raphael and Leonardo and Michelangelo, will now send our runners to secure him Cavallinis, Margaritones, Vigorosos and Guidos, Berlingheiris and Deodatis—or at least pictures of the glorious epoch."

In representing some of the great early Italian works owned in America four galleries have been set aside. The earliest picture works are from the dugento; a "Madonna and Child," and an exquisite small diptych, both from the Ryerson Collection. Martin A. Ryerson

son was one of the pioneers among American collectors to buy primitives of different schools. Mrs. Ryerson is sending another remarkable diptych, closely associated with the great Siense master, Duccio. Allegretto Nuzi, Spinello, Aretino, The Master of the Bambino Vispo, two panels by Butinone, a typical Sano di Pietro, and a Taddeo di Bartolo are some of the treasures of the Ryerson Collection to be included. From the Yale Gallery of the Fine Arts (Jarves Collection) come three most attractive works; the "Vision of St. Dominic," by Bernardo Daddi, the "Rape of Deianira" by the rare Florentine, Antonio Pollaiuolo; and the "Lady with a Rabbit," attributed to Piero di Cosimo.

Fra Angelico, one of the most personal and delightful masters of the *quattro-cento* will be seen in his "Temptation of St. Anthony," lent by Mr. and Mrs. Percy S. Straus. Sassetta's fairy-tale, "Procession of the Magi," comes from the enviable collection of Italian primitives of Maitland F. Griggs, who is also sending a Masolino, "Crucifixion." One wall will be reserved for Mr. Ryerson's marvelous series of panels by Giovanni di Paolo, representing episodes in the life of John the Baptist. These six pictures were shown at the Italian Exhibition in London and have been long considered the masterpieces of this original and exciting master.

Sandro Botticelli has been a favorite with American collectors, and a number of his most important works are owned in the United States. Max Epstein of Chicago lends two panels, an early "Madonna with Angel," frequently compared with the Chigi Madonna in the Isabella Stewart Gardner Collection, Boston, and a later "Tondo" in which Botticelli's nervous, tense draughtsmanship is revealed at its

best. The attractive "Nativity," lent by Wildenstein and Co., was once given to Filippino Lippi; today, however, it has been recognized as a superb work by Botticelli. The artist painted a number of pictures of a young man, said to mirror his own features; one of these is lent to the show by the Milch Galleries.

Venetian primitives will include a "Madonna" by Giovanni Bellini and two "Oriental Heads," by Giovanni Bellini's brother, Gentile, whose work is much more rarely seen. All three are lent by Mr. and Mrs. Charles H. Worcester, Chicago. A remarkable "Head of a Youth," is being sent by Jules S. Bache. So strong and brilliant in design is this small panel, that the suggestion is that it was painted, not by Bellini, but by Antonello da Messina. Other Italian works which ought to make this section of the exhibition memorable are the Crivelli "Crucifixion," (owned by the Institute), the Lo Spagna, "St. Catherine," (Mrs. Ryerson), and the Ridolfo Ghirlandaio, "Portrait of a Florentine Gentleman," (Ryerson).

In the field of Flemish and Dutch primitives, the Institute, due to the generosity of Mr. Ryerson, already owns an enviable collection. Roger van der Weyden (two panels), Memling, Isenbrant, Gerard David, Colin de Coter, Quentin Massys, Joos van Cleef, Lucas Van Leyden—there is hardly a painter who is not represented by an outstanding work. To supplement the Ryerson primitives there have been borrowed such splendid works as the Mabuse, "Portrait of Anne of Burgundy," (lent by Governor Herbert H. Lehman) and the Patinir, "Miraculous Field of Wheat" (Minneapolis Institute of Arts), and an altar-piece by Jacob Cornelisz Van Oostanen.

French and German primitives, among the latest to be collected, will share another gallery.

## Carpaccio Is Represented by "St. Eustace"



"St. Eustace," by Vittore Carpaccio, Venetian, (c. 1455-1526).  
Mogomar Art Foundation, Inc.

Again it is the Ryerson paintings which begin the survey: the seven superb panels from Amiens, the Master of Moulins "Annunciation," and the Corneille de Lyon. The great French portrait school will be further shown in the Jean Clouet, "Charlotte of France" (Max Epstein) and two examples by Francois Clouet from Mrs. Lillian S. Timken, New York, and Arnold Seligmann, Rey & Co., New York. A charming "Pietà," showing Flemish influence, painted in the middle of the fifteenth century (Mr. Epstein) and the well-known "Deposition" (Art Institute of Chicago), which has recently been connected with the Paris School, c. 1500, will illustrate other phases of early French art. A medieval masterpiece from the School of Avignon is the "Madonna and Child with Saint and Donor," lent by the Worcester Art Museum.

Holbein, Cranach, Amberger, Bartel Bruyn—these are but a few of the names in the roster of the group of German primitives. Holbein's

remarkable portrait of the ill-fated Catherine Howard is lent by the Toledo Museum of Art (Edward Drummond Libbey Collection). The Cranach, "Crucifixion" (Worcester Collection), will be matched with another Cranach, "Madonna Among the Strawberries," (A. S. Drey & Co.). From Mr. Worcester's attractive group of early Germans come such panels as the little "Christ Bearing the Cross," possibly painted by Master Andre (Vienna, c. 1410) and two examples of the art of Hans Maler. The Altdorfer, "Nativity," (Drey & Co.) represents a remarkable German painter seldom encountered outside of his own country. The Institute's rare English panel is one of the very few English pictures of the period still in existence and perhaps unique in America. Such Spanish panels as the famous Ayala Altarpiece (dated 1396) and the lyrical "St. George and the Dragon," (by the Master of the St. Georges) already in the Museum will complete an extraordinary survey of pre-Renaissance paintings.

## Plain Words—1893

Speaking over the NBC network, Dr. Robert B. Harshe, director of the Art Institute of Chicago, carried his listeners back 40 years to 1893, when Chicago staged her first fair, the World's Columbian Exposition, and gave America her first big art exhibition:

"I am aware that what I am about to say will be considered by many of the radio audience to verge on sacrilege. The one great civic accomplishment to which Chicago points with pride is the first Chicago World's Fair. It was a magnificent achievement. It was, considered as a whole, the 'stepping stone of progress' that President McKinley called it. Up to that time there had been no notable exhibition of the fine arts in this country and the collection of paintings and sculpture arranged by Directors Ives and Kurtz was received with whole-hearted enthusiasm—an appreciative enthusiasm which has increased with time and which has been hallowed by the years.

"Some time ago, however, I glanced through an illustrated catalogue of the World's Columbian Exposition—a catalogue of the paintings—and I found it as a whole, appalling. It was filled with sentimental story-telling drivel, with 'Breaking Home Ties' and purring kittens and folks a-dying and mock heroic cavalry charges and all that was theatric and platitudinous in that era. And I remember my own boyish awe in the presence of these same paintings and my resolve to become an artist and to paint the same sort of salon howlers and the same kind of sentimental 'machines' for exhibition. You see I had thought, just as everybody else thought at that time, that these men were artists—these illustrators who wept with paint, who attitudinized with paint, these craftsmen that used paint to express the empty gestures and tawdry emotions of our present day moving-machine sage. Of course, there were artists like our own Whistler and Homer and good painters like Zorn and Liljefors and Mancini and Sargent in the Columbian Exposition, but they were swamped by the popular tide of pseudo-classical Tademas, the enamelled Bouguereaus, the opera comique guitarists of Naples and the marble ladies in marble hammock, manufactured also by light-hearted Italian marble cutters for the American trade.

"The second Chicago World's Fair Department of Art will be a very different sort of thing. The visitor will be able to see more in three days than in a three weeks' tour of European museums. You will see no noble emotional doggies expiring on the graves of departed masters, no German Emperor reviewing his troops, no vast areas of official painting from over-seas. You will see, however, five galleries of Italian painting from the XIIIth to the XVIIth century, rooms of Spanish, French, Dutch and Flemish primitives, a room of XVIIIth century English painting, French XVIIth and XVIIIth century rooms, twelve galleries of contemporary painting and sculpture, and eight galleries given over to retrospective and contemporary prints."

## Explaining the Exhibits

A series of lectures of almost continuous extent will be given in the Art Institute of Chicago during the Century of Progress Exposition. Every day from June 1 to Nov. 1, at 12:15, at 2:00 o'clock and at 4:00, talks on the exhibited works of art will be given by members of the Institute staff, under the direction of Dudley Crafts Watson, extension lecturer.

## American Analysis

[Not only to American art lovers and thinkers, but especially to the men who directed the forming of the Century of Progress Exposition and who transferred to the Art Institute of Chicago the deep responsibility of creating a Department of Fine Arts, THE ART DIGEST commends this article by Robert Macbeth, successor of his father, William Macbeth, pioneer dealer in American art. Also is it strongly commended to "fanatics" of both sides—radical and conservative. It is a document which will spur thought.]

By ROBERT MACBETH

Don't say you're not interested in art! It does a great deal to make the world a happier and pleasanter place. We may say that we are not interested in it, and yet most of us are demanding it in some form every day. We no longer tolerate over-decorated and badly designed furniture, flowery wall papers, or the ugly automobiles of the early days. Why? Because our taste has been improved through the creations of artists. Good taste is nothing but the recognition of the same things that enter into the design of a work of art, whether it be a painting for our home or the family motor car. When we come to realize that generally, we shall be in a fair way to become a nation of art lovers.

In these days of fast moving events in the field of business, art can be talked about only because it is a vital thing in our lives. The greatness of any country is judged in history by what it has contributed to the world's culture. We do not remember ancient Greece because of its wealth or prowess in battle, but because of the beauty that it gave to the world. Physical things like banking, prohibition and general business are important to us today, but it is well for us to remember that it is what we *are* that will count in the years to come, and what we *are* will then be measured by our contributions to the world's culture. Our native American art is important from this point of view. It has a splendid history.

Back in the late 18th century, Gilbert Stuart painted his celebrated Athenæum portrait of George Washington. We all know it well through its many reproductions, even though we may not have had a chance to see the original in the Boston Art Museum. Since Stuart's time we have had a succession of splendid artists through the years. Even the foreign critics have placed our American work high on the list of artists of the world, and we may all be proud of the record.

It is true that the fine arts hold no important place in the general American consciousness. The report to President Hoover on "Social Trends" paid scant attention to the place of art in our American life, but recent investigations of the Carnegie Corporation show a real and rapid spread of interest throughout the country. Art would interest more people if they could understand that they do not have to be artists to appreciate it. Too many feel that unless they themselves can paint, or draw, or model, they cannot understand a work of art. This is an entirely wrong point of view. Not everyone can write books, yet books are in wide circulation. Not everyone can play the piano, or an instrument in an orchestra, yet almost all of us can appreciate music in some form. It is equally easy to appreciate a good painting, print or sculpture, if we give ourselves the chance. Appreciation comes from seeing, not from doing. Only a small part of our population is

## Ringling Museum Lends a Paolo Veronese



"Rest on the Flight into Egypt," by Paolo Veronese, Venetian, (1528-1588).  
Lent by John and Mable Ringling Museum.

gifted to produce works of art, but almost all of us can study and appreciate them.

The rise of extreme ultra-modern art did a good deal to turn a good many people away from art of any kind. They did not understand it and they did not like it, but, because of the publicity it received, the publicity that greets any new thing,—they feared to trust their own judgment of what they did like, and so turned from art of any kind.

The trend of our minds today towards serious things is having a good effect on our art. In the good old days before the war we were satisfied with an art that gave us a fairly literal picture of the world about us. The unrest of the succeeding period was as chaotic in its effect on art as it was on life in general. The demand for excitement was met by so-called "stimulating" art, but, like other stimulants, there was no very permanent pleasure and in the last few years we have seen a return to an art which reflects nature, and natural forms. This condition has been true not only in America, but also abroad where

most of the newer forms of art came from.

While I am convinced that the more extreme modernism has definitely passed, we are not swinging back to the kind of art expression that was in vogue years ago. Much good came from the modern movement, and the ultra-conservative production is now as neglected as the ultra-modern. We no longer want the "kick" that ultra-modernism supplied, but we certainly have been spoiled for the placid, pretty things that dominated our exhibitions in the pre-modern era. We have been taught, through modernism, to like color, simplification, the essentials of design. From now on art that takes no heed of these things won't interest us permanently. Already a number of our younger painters are beginning to combine the best qualities of the old with what they have learned from the new.

At present we are in a state of flux. Most of our older artists have been more or less untouched by recent developments. The best of them made their place years ago, and they continue to occupy an important position in

## El Greco Leads Spanish Masters in the Great Chicago Show



"View of Toledo," by El Greco, Spanish, (1541-1614). Lent by the Metropolitan Museum.

Eleven paintings by El Greco will furnish the chief attraction of the Spanish section at the Century of Progress Art Exhibition. In a curious way, El Greco (Domenico Theotocopuli) deserves a "star" role in this exhibition, for more than any other great painter of an earlier period he is a discovery of the present age. As late as 1905, when the Art Institute of Chicago acquired the masterful "Assumption," his name was barely known; today he is ranked with Titian, Rembrandt, Velasquez, as one of the four or five supreme artists in Western painting.

El Greco was born in 1541 in Candia on the Island of Crete. As a young man he went

to Venice, where he studied under Titian, or worked directly under his influence. He quickly absorbed the technique and spirit of the most glorious period in Venetian painting, and when Titian refused to go to Spain to decorate the Escorial, El Greco went. The first great work he painted in Toledo, for the church of Santo Domingo Antiguo, was the "Assumption of the Virgin," the masterpiece of the Art Institute, and a picture which has frequently been called "the greatest Spanish painting outside of Spain." This glowing composition will be the center around which the other examples will be assembled.

From the Metropolitan Museum will come

American art history. The younger men present an interesting study, and it is probable that we shall find in what they are to give us the best really American Art that we have ever had.

We have with us today four rather definite types of contemporary painters. First, there are the trained artists, following the best traditions of the modern movement. They have something to say. Their craftsmanship is sound; they know how to draw and to use color. They give us simplification of form and the essential character of their subject. These men represent the backbone of our present day art.

Then we have what I call the charlatans of art. Their training is as good as the first class, but they have no convictions. Their one idea is to get attention and they will follow any leader or school which seems to attract the public. There is no sincerity in their work, but they have some considerable following among certain art lovers who are without too keen a sense of discrimination.

Then there is a large class of mediocre artists, following first one and then another of the more prominent men of the various schools. This class is the one that is found most frequently in all of our general exhibitions, both conservative and modern. They have nothing original to say, and what little they try to say, they say badly, because they do not know the fundamentals of their craft. Most of them will soon be forgotten, but meanwhile some of them are getting more attention than they deserve.

And lastly, we have a considerable number of morons and degenerates, a vicious class appearing too frequently in many of our modern exhibitions, debasing the whole structure of art. It is my personal belief that a good many of the more radical modern painters, both at home and abroad, belong in this class. I know one man who says that he thoroughly understands the work that these produce. That man is the superintendent of one of our largest state institutions for the insane.

two magnificent canvases, famous for years in the private collection of Mrs. H. O. Havemeyer. One of them belongs to the great landscapes of the world, the spectral and impressive "View of Toledo," where the artist has seen, as it were in a trance, the barren hills and skeleton buildings of his adopted city. In some ways, this spectacular work might be called "the first modern landscape." In strong contrast is the full-length portrait of "Cardinal Don Fernando Nino de Guevara," Archbishop of Toledo and head of the Inquisition in Spain, whom El Greco has painted with all the magic of brush work and the dramatic insight which he possessed. The Cardinal, swathed in wine-colored silks and lace, sits grasping the arms of his chair; his expression, behind dark-rimmed glasses, is tense and inwardly suspicious. One critic has called it a picture of "The Devil in Vestments."

Two compositions, which were executed between the early "Assumption of the Virgin" and the late "View of Toledo," are the "Parting of Christ and Mary" (lent from the Charles Deering Collection) and "St. Martin and the Beggar" (from Mr. and Mrs. Chauncey McCormick). The remaining canvases, with the exception of the early "Assumption," lent by Mr. and Mrs. Ralph M. Coe of Cleveland, and the "Agony in the Garden," lent by Arthur Sachs of New York, all date from El Greco's final period, when his experiments had met with the displeasure of the Spanish public, and he was considered mad. They are: "Coronation of the Virgin," lent by Max Epstein; "The Feast in the House of Simon," lent by Joseph Winterbotham; "Head of a Man," lent by Dr. F. H. Hirschland; "St. Ildefonso, Writing," lent by Andrew W. Mellon; and the "Parting of Christ and Mary," lent by Mrs. R. E. Danielson.

Goya may be seen in a number of examples; the series of the "Capture of the Bandit by the Monk," from the Ryerson Collection, will be balanced by the "Boy on a Ram," lent by Mrs. Chauncey McCormick, and the "Bull Fight" from the collection of Arthur Sachs, one of Goya's important canvases dealing with the national spectacle. Chief among the Velasquez exhibits will be the "Man with a Wine Glass," from the Toledo Museum, painted, according to Mayer, about 1623. Morales, Zurbaran, Mazo, Ribera and other Spanish masters will be seen in typical examples.

As I see the situation today, the most confusing thing that confronts us is the lack of a standard by which to judge the work of the younger men. It seems as though the fundamentals of craftsmanship which we have associated with conservative art for generations, no longer apply to the modern field. We find a curious mixture of good and bad painting, hung side by side, in all modern exhibitions, and apparently, they are accepted on an equal footing. It seems sometimes as though the sponsors of the newer art do not know what to look for themselves. This no doubt will straighten out in time, and standards will exist for the new as well as the older art. In the meantime it will be safe for us to use our own judgment in deciding on the things that are worth while for us, for the personal point of view is after all important in art of all kinds.

So much then for the present situation as regards the work being produced. Now a few words about the producers themselves.

As a nation we do nothing to encourage our

art and artists the way other countries do. France, for example, has a Ministry of the Fine Arts. She maintains a New York bureau, from which information about French art is circulated far and wide throughout our country. She sends distinguished lecturers to America, where they receive official support and are welcomed by society leaders. In certain circles throughout America today, French art is far better than our own.

There should be a counter influence exerted by our government, but there is none. Education in the field of American art depends entirely on private organizations like the American Federation of Arts, and the museums, and the dealers. Perhaps some day we too shall have a Secretary of the Fine Arts, and American artists will receive the official recognition they deserve. At that time perhaps the American portrait painter will be given the job of painting America's official portraits. These are now delegated to French and British artists, paid for with American money. At that time, too, perhaps, courses on American art will be given in our schools and colleges so that our children will know as much about our own art as they are now taught about the art of foreign countries. Perhaps then, too, our artists will receive the support of architects and decorators in making places for their work in American homes.

Until that day comes it is the job of the home owners of the country, to do their part in support of our American artists. They particularly need support now for, as you may guess, they are having a very hard time under present conditions. In many cases they are actually in great need. As a class they cannot find employment in other fields for most of them are not trained to do practical things. All they can do is to create and when the demand for their creations is cut off, there is nothing they can turn to to keep the wolf from the door. Pictures and other works of art are now within the means of a great many who until now, have had to think of such things as beyond their means. I urge you who are listening in to take advantage of these times. Our artists need you, American art needs you. In helping them you will be adding greatly to your own enjoyment in a way that you will never regret!

## Sculpture

A variety of styles of conception and treatment, all of importance in the field of plastic art during the last hundred years, will be presented in the selection of sculptural masterpieces in the Century of Progress Art Exhibition at the Art Institute of Chicago. Paralleling the important movements in painting in the last century have been the no less exciting ventures of the Realists, the Romantics, the Eclectics, the Cubists, the Primitives and the Abstractionists in sculpture. Of necessity, many significant examples of the earlier periods have been left out of the Chicago exhibition, not only because American collections are lacking such examples, but because the expense of transporting available pieces is prohibitive.

Beginning with the Art Institute's own sculpture by August Rodin (1840-1917), the exhibition will include many additions borrowed from private collections and museums. The French group will be augmented by two loans from the Rosenbach Company in Philadelphia, a "Sappho" and a "Sketch for Victory" by Bourdelle, by a loan from the Pierre Matisse Gallery, New York, of a "Seated Nude" by Aristide Maillol, who has been called "the greatest figure on our sculptural horizon today";

## Vermeer's "Lady" Travels in Special Car



"Lady Weighing Gold," by Jan Vermeer, Dutch, (1632-1675).  
Lent by Joseph E. Widener.

Like thoroughbreds off to the Derby, three of the most precious masterpieces from the Joseph E. Widener Collection were transported from Philadelphia to the Century of Progress Art Exhibition in a special car chartered from the Pennsylvania Railroad. One of the Widener loans is the famous "Lady Weighing Gold," said to be the finest Vermeer in America. Vermeer's marvelous color, his exquisite gradations and modulations of tone are apparent in this great work. Of the approximately 36 known authenticated Vermeers, eight are in American collections.

and by the exquisite portrait of "Mme. Warquier" by Charles Despiau, the modern rival of the great Houdon, lent by Mr. Frank Crowninshield, of New York.

Wilhelm Lehmbruck (1881-1919) and George Kolbe, outstanding names in the recent German school, will be represented. Especially interesting is the "Head of a Woman" by Lehmbruck in his very personal and attenuated manner, lent by the Buffalo Fine Arts Academy, and a monumental three-quarter torso of artificial stone from the Downtown Gallery, New York. Kolbe's "Adagio," lent by Mr. and Mrs. Charles H. Worcester, and "Sorrow" from the Weyhe Gallery, New York, will give some feeling of the grace and rendering of arrested motion so characteristic of that sculptor's work. Ernst Barlach, compelling and robust, will be represented by a bronze head for the War Monument in the Gustrow Cathedral, simple and vigorously treated, from the Edward M. M. Warburg collection, New York. By Ernesto de Fiori, associated with the German School although Italian by birth, is a sketchy "Bust of Jack Dempsey," and by Renee Sintenis, the sculptor of charming small animals, is a "Self Portrait," both lent by the

Weyhe Gallery. The "Portrait of Von Sternberg" by Rudolf Belling, another German artist, lent by Josef von Sternberg of Hollywood, and the "Picador" by the Spaniard, Pablo Gargallo, from the La France Institute in Philadelphia, will indicate what the abstractionists are after in expression, for both are regarded as masterpieces of this style.

From the Italian school are Libero Andreotti's "Madonna and Child" from the Minneapolis Institute of Arts and Adolfo Wildt's "Head of a Virgin" in tender mood and finished modelling. Kay Nielsen, the great Danish illustrator of books, was also a sculptor and his "Eve and the Apple" represents him in a particularly charming and naive piece. The Brooklyn Museum is lending both the Wildt and the Nielsen.

An international gallery will contain works by Ivan Mestrovic of Yugoslavia, Chana Orloff of the Ukraine, Carl Milles of Sweden, Constantin Meunier of Belgium, Glyn Philpot of England, Pablo Picasso of Spain, and Constantin Brancusi of Rumania, whose sculptures are such a puzzle to the United States customs inspectors.

The American section will include pieces by

## Great Classical Theme by Rembrandt Lent by Duveen Brothers



*"Aristotle With  
Bust of Homer,"*

by

Rembrandt,  
Dutch, (1606-1669).

Lent by

Duveen Brothers,  
New York.

Three masterpieces from the treasure-house of Duveen Brothers—a Titian, a Rembrandt and a Gainsborough—have been lent to the Century of Progress Art Exhibition. Reproduced above is the masterful Rembrandt, "Aristotle Before a Bust of Homer," painted in 1653 for the Marquis Antonio Ruffo of Messina, Sicily. It remained in the patron's family until acquired from a descendant some time before 1815 by Sir Abraham Hume of

Ashbridge Park, Herfordshire, England. It was bequeathed by him to his son-in-law, Earl Brownlow. Afterwards the great painting was in the collections of Rodolphe Kahn of Paris and Mrs. Collis P. Huntington of New York.

Aristotle is seen at three-quarter length, standing and gazing at a bust of Homer on a table at the left. His right hand rests on the bust and his left hand holds a golden chain looped from his right shoulder. The back-

ground is dark and a strong light falls from the top left on the lower part of the face and sleeves of Aristotle. Dr. Valentiner finds other Rembrandt works employing the same model, and notes that the bust of Homer is mentioned in an inventory of Rembrandt's art collections. It is presumed on good authority that Rembrandt painted for this same patron the "Alexander" (1655), in Glasgow, and the "Homer" (1663), in The Hague.

both the older school and the contemporary. Of the former will be Augustus St. Gaudens (1848-1907), Charles Cary Rumsey (1879-1922), Charles Gaffey (1862-1929), Stirling Calder, Lorado Taft and Paul Manship. Jacob Epstein, expatriate American who is the subject of constant controversy in English art circles, will as usual furnish a measure of excitement. His exhibits will be three bronze portraits—"Meum I" (Buffalo Fine Arts Gallery), "Selina" (Brooklyn Museum), and "Mlle. Gabrielle Soene" (Scott & Fowles). "Dawn" by Wheeler Williams, "Head of a Negro" by Harold Cash, and "A Spanish Gentleman" by Hunt Diedrich all come from the Ferargil Galleries, New York, and represent a more recent period in American sculpture. Mrs. Gertrude V. Whitney has loaned her "Head for the Titanic Memorial" and John D. Rockefeller has sent a portrait bust of himself by Jo Davidson. The sporting life of America is vividly symbolized by Mahonri Young's "Right to the Jaw," a vigorous boxing subject, lent by the Kraushaar Galleries, New York.

## Indiana's Mural

One of Indiana's contributions to the exhibits at the Century of Progress Exhibition is a 2,600 square-foot mural by Thomas Benton depicting the history of the state. The painting is 12 feet high and 230 feet long and is said to be one of the longest running compositions unbroken by frames in the history of art. Many consider it Benton's greatest achievement to date.

Frederick Polley, himself a well known painter and etcher, supplemented a drawing in the Indianapolis Sunday Star, showing Benton putting the finishing touches to his Indiana epic, with an article describing the work. "These murals," he wrote, "will not please all of our people, because they are of the advanced type of modern mural decoration, representing in their composition, drawing and raw elemental coloration the new school of painting which is rapidly developing in this country. These Indiana murals are interesting in picturization, technically well drawn and painted and highly dramatic in color con-

trasts. They will be caustically criticized and favorably praised. This may be expected of any work that is new, unique or radically different from accepted conservative standards. Our young artists will like them and they will inspire many to creative effort. There are hundreds of human figures in the mural and all but a few were sketched from life right here in Indiana from our own people. It will be an interesting and exciting experience to pick out our friends from the characters shown in the moving pictorial episodes, beginning with the mound builders and extending down to the wheat harvest of this very year."

Among the characters portrayed many well known Hoosiers are distinguishable including Governor Paul V. McNutt, pictured as a statesman; Dean Stanley Coulter, a planter of trees; William Forsyth, painter; Thomas Hibben, architect; Reynolds Selfridge, railroad laborer; Richard Lieber, director of the Indiana commission for a Century of Progress, as a forestry expert; Paul Brown as a politician, and many others.

# America Once Could Have Bought Whistler's "Mother" for \$1,000

"Portrait of  
the Artist's  
Mother,"

by

James A.  
McNeill  
Whistler,  
American,  
(1834-1903).

Lent by the  
Louvre,  
Through the  
Museum of  
Modern Art.



The "star" picture of the Century of Progress Art Exhibition, in point of popular interest, will be Whistler's "Mother." Loaned to America by the Louvre, through the Museum of Modern Art, of New York, it has been on a tour of American museums. More than 100,000 persons saw it in New York, and more than 145,000 in San Francisco. Probably more than a million will view it at the Art Institute, and when the Fair is over the painting will resume its tour of the museums.

"Mother" was painted in 1870 or 1871, and it belongs to the period in which Whistler also painted his great "Portrait of Carlyle" and "Miss Alexander."

Because "Mother" is one of Whistler's masterpieces, America is very proud of it. Yet, when it was first exhibited in America, in 1881 at the Philadelphia Academy of the Fine Arts, and later at the Art Institute of Chicago, the artist offered to sell it, according to legend, for \$1,000. No American would buy it, and years afterward the French government acquired it. If the picture were placed on the market now, and the times were normal, undoubtedly some American millionaire would pay \$1,000,000 for it.

So, there is a phase of shame to America in the adulation which now greets this great painting. This shame was expressed a few weeks ago by Roy Vernon Sowers of Pasadena, on the occasion of the exhibition of the work in Los Angeles. He said:

"I saw in the Los Angeles Museum thousands of people struggling for a glimpse of Whistler's portrait of his mother, and I was forcibly impressed with the paradoxes which are worked by time. Here was a mob of people, most of whom knew or cared little about art, actuated mainly by curiosity, pre-

senting their tribute of sentiment before a picture which has become familiar to most of them through advertising for 'Mother's Day'. How the painter would have hated the spectacle. Can you not imagine Whistler turning in his grave at the thought of such popular adulation? For we must not forget that the man who painted this picture was also the author and one of the blithest exponents of the 'Gentle Art of Making Enemies'.

"With time, the general public have acceded to the canonization of this man as a genius; just as they have been willing to perform the same service for innumerable other independent-minded artists—after their deaths. The tacit assumption, being, of course, that Whistler was a great artist in spite of his vitriolic attitudes towards ignorance and sentimentality and academies. The facts are more likely the contrary: that he was a great artist because he was endowed with a species of intellectual honesty which would not permit his compliance with mediocrity, either in painting or in thinking. As usual, the majority are wrong. It is so comforting to believe that where genius disagrees with the rest of us it is simply a little aberration which time, with the help of suitable social pressure, will correct. It is also arrant nonsense, and nonsense of the type in which

our variety of democracy is most prone to indulge.

"James Abbott McNeill Whistler, for a time employed in our Coast Survey Department, was relieved of his duties due to his lack of respect for authority. Largely as a result, he shook the dust of the United States from his feet. In Paris and in London he continued to go on his own way, regardless of salons and Royal Academies. When Ruskin, in his well known pedantic way, publicly admonished him for his presumption, he entered suit, extracted his farthing damages (and costs) and began the ever-widening crack in the armor of that Victorian oracle. To remember this man primarily because he painted a picture of his mother is an offense against art, against honesty, and before God.

"The term 'caviar for the general' has been coined, I believe, since Whistler's day, but I am sure that he was well acquainted with many good people who 'knew nothing about art, but knew what they liked.' He knew them and scorned them. I suggest that we remember this.

"I do not regard the portrait now on view as Whistler's masterpiece, but this is simply a personal opinion. There are a dozen other paintings of his which could equally be called masterpieces, yet none of them have the popularity of the portrait of his mother. That also is irrelevant. By all means, let us go and look at the portrait. Let us appreciate the undoubted beauties it possesses, particularly that of composition, but let us remember that the fact that millions of people are willing to line up for a glimpse of it is as irrelevant to its standing as a work of art as a crowd of a hundred thousand people in the nearby football stadium."

## Chicago's Glory

The collections of the Art Institute of Chicago formed the nucleus for the Century of Progress Art Exhibition. These collections were provided mainly by Chicago art lovers. Of deep significance to American culture is the fact that this vast commercial and industrial city has been so alive to its own aesthetic needs.

# Whole Century of French Painting Presented in the Progress Exhibit



*"Canoeists'  
Breakfast,"  
by  
Auguste  
Renoir,  
French,  
(1841-1919).*

*Lent by the  
Phillips  
Memorial  
Gallery.*

An admirable summary of the first half of the XIXth century in French painting before the Impressionists is presented in a large gallery at the Century of Progress Art Exhibition.

Besides several of the Art Institute's examples by Delacroix, the great Romanticist is represented by a wall decoration, "Spring," owned by Albert Gallatin, in which, critics have said, the artist challenged Rubens and Veronese on their own ground. Corot, whose contemporaries it is now observed admired his works for the wrong thing, is presented by means of the Chester Dale Collection's "View of Volterra," besides the Art Institute's great figure piece "Interrupted Reading" and "Jumièges" from the Smith College Museum of Art.

Millet and the Barbizon School as well as Courbet and Daumier are also grouped in this room. Illustrative of the art of Courbet is "Toilette of the Bride," termed by Roger Fry the "greatest Courbet in the world," which was borrowed from the Smith College Museum of Art.

Carrying on the survey, a special gallery is given over to the display of work by the leaders and launchers of the Impressionist School of painting, namely Monet and Degas.

Twelve examples by Monet show the artist in almost every mood. With the exception of a still life of dead pheasants, loaned by Mr. and Mrs. Potter Palmer, these paintings, beginning with the "Argenteuil" of 1868, belong to the Art Institute collection.

In his sensitive observation of daily life Degas chose several subjects which he painted over and over again, of which ballet girls was one and laundresses another. The latter are portrayed in the painting from the Howard Sachs collection "Laundresses." "Mlle. Fiocchi in the 'Ballet de La Source'" (Brooklyn Museum) is an interpretation of the terpsichorean art and the stage. The race-course, too, is represented

by such masterpieces as the "Carriage at the Races," owned by the Boston Museum of Fine Arts, and a scene of jockeys from the collection of the late Lizzie Bliss.

Another large gallery has been devoted to twelve paintings by Manet and seventeen by Renoir, two of the greatest French Impressionists.

Manet's early phase of his work which some consider his more vital one, is represented largely in this showing. In this period which

## Yesterday, Today, Tomorrow

The Federal Office of Education of the Department of the Interior is including in its exhibit at the Century of Progress Exposition three large mural paintings, each five by six feet, representing education of Yesterday, Today and Tomorrow, which were painted by a 19-year-old Washington artist, William Thompson.

Each painting pictures the inside and outside of typical schools, together with school materials, actual or imagined, of the respective period. Together they convey a perspective of the swiftly changing world of education.

The painting of education Yesterday shows a schoolmaster at his high desk hearing the class in the Little Red Schoolhouse recite in unison. The mural of Today shows the extension of the facilities of education to accommodate the old and very young, as well as all ages in between. The conception of education Tomorrow is a conjectural panel showing children and their parents thronging to a Civic Center. The school materials of the future include television, a "talk-o-writer" instead of a typewriter or a pencil, a microphone, an automatic calculator, a racket and golf sticks,—the latter included because the school of Tomorrow is supposed to increase the time for play.

grew directly out of his study in the museums, he is said to have translated the motifs of Goya, Zurbaran, and Murillo into his own language. Early in his career he painted the "Boulogne Roadstead" (Potter Palmer Collection), which was one of the first paintings in France to show the influence of Japanese simplification. Two scenes of Parisian life, "In the Garden," lent by Mr. and Mrs. Watson J. Webb, and "The St. Lazare Station" (Horace Havemeyer) are being shown publicly for the first time in America. In these critics have said the artist has composed pictures with heightened color and finesse of pigment.

Renoir, who was Manet's contemporary, is represented in the Art Institute's collection by eleven canvases. To show him in other phases, six of his greatest works have been borrowed. "Diana the Huntress" is the earliest example, and comes from the Chester Dale collection; it is a nude painted in 1867 with a warmth which it is said the great realist seldom achieved. The Phillips Memorial Gallery has loaned its huge canvas, "The Canoeists' Breakfast," which is considered one of the great landmarks of XIXth century painting. An example of how Renoir handled a difficult painting problem is seen in "The Moulin de la Galette" loaned by John Hay Whitney. Representative of the phase in which Renoir reduced painting to "a veil of atmospheric tone" and sought strong design and sculptural form is "The Bather" (lent by Durand-Ruel). In this the artist emphasized constructive draughtsmanship and subordinated color.

Portraits of both artists add a note of biographical interest. The one of Manet is by Fantin-Latour, who was his ardent admirer, and portrays Renoir at the time he was a notorious figure, being condemned on all sides as a "radical." Renoir's portrait was painted at the close of his life by his devoted pupil André.

## Five Great Prototypes of Modernism Are Revealed in All Phases



*"The Postman," by Vincent Van Gogh, Dutch, (1853-1890).  
Lent by Robert Treat Paine, 2nd.*



*"Two Tahitian Women," by Paul Gauguin, French, (1848-1903).  
Lent by William Church Osborn.*

Five important masters of the late XIXth century in France, all of them recognized as leaders and innovators of "modern" painting, will be superbly shown at the Century of Progress Art Exhibition. The Dutch artist, Van Gogh, and the Frenchmen, Gauguin, Toulouse-Lautrec, Seurat and Henri Rousseau, will, with the exception of Seurat, be represented by characteristic groups. Seurat's masterpiece, "A Sunday on the Grande Jatte," will more than demonstrate to the public why he is so highly regarded today. This artist, who died young, left only seven large works; all the rest are studies or interpretations of these. "The Grande Jatte" will be displayed at the end of a gallery along with paintings by Gauguin and Toulouse-Lautrec.

Of all the artists who belong to the so-called "Post-Impressionist" group, Paul Gauguin is perhaps the most easily understood. Gauguin, a prosperous young banker and a "Sunday" painter, finally came to the place where he could no longer stand business and where he knew he must create art. After painting in France he longed for the South Seas and sailed there, finding in the primitive art of Tahiti and the Marqueas, the strong decorative note and brilliant, rich color which he craved. The group of thirteen canvases in the show will illustrate Gauguin's reactions to the Polynesian scene. The festivals made a great impression on him; witness the "Mahana no Atua" (Day of the God) in the Birch-Bartlett Collection. The natives, with their slow, heavy movements, their brilliantly patterned costumes he saw with a fine eye for design, as well as shrewd psychological insight. Types like the "Squatting Woman" (Worcester Art Museum) and the "Tahiti Woman and Children" (Birch-Bartlett Collection) show how closely Gauguin

caught and recorded the gentle grace of the people around him—those people whose frail civilization and racial memories were so soon to be complicated by European invasion. The wonderful scenic quality of the Islands, Gauguin employed as a backdrop for the action of his figures. Often, as in the "Autrefois" (lent by Gilbert Fuller, Boston) the figures themselves lost their way in a pattern of rich, semi-oriental color; at other times, as in the "Landscape, Tahiti," (lent by A. Conger Goodyear, New York) the figures appear in a frieze-like manner that recalls ancient Egyptian composition. Canvases like "The Village," from the collection of Mr. and Mrs. Walter Brewster, Chicago, and "Te Burao," (Winterbotham Collection, Art Institute of Chicago) are remarkably sensitive adaptations of the material of realism to the demands of controlled design. They show how much Gauguin learned in his close connection with the Tahitians, both in manner and in mood. "Two Tahitians," a sculpturesque pair of figures, lent by Mr. William Church Osborn of New York, and the harmonious and touching "Tahitian Mary," (lent from the Adolph Lewisohn Collection, New York) are both Gauguin in a slightly different mood. So, too is the "Sunflowers," from the collection of Mrs. R. R. McCormick of Chicago, a picture painted not long before Gauguin's death, and which recalls in its subject the flaming sunflowers which Vincent Van Gogh painted while he was in Arles, when he and Gauguin worked there together.

The Art Institute is fortunate in owning some of the best examples of the brilliantly drawn and designed work of Henri de Toulouse-Lautrec, the French painter of the underworld life of Paris. The room devoted to the other famous French masters, Seurat and Gauguin, will house such paintings by Lautrec as "The

Dance at the Moulin de la Galette," (Coburn Bequest) and "At the Moulin Rouge" from the Birch-Bartlett Collection. Both these show Lautrec at his heights as a recorder of the night-life of Paris. In these famous cabarets he found the decaying material of life out of which he made his art and which he expressed in great rhythmic strokes of paint, with a color scale wholly individual to him. "The Circus Fernando," (Winterbotham Collection) and "At the Opera Messalina" (Mr. and Mrs. Charles H. Worcester gift), show that Lautrec carried to the circus ring and stage the same preoccupation with life as a spectacle of movement and sinister meaning.

Another gallery will be largely given over to the work of Vincent Van Gogh and the "Douanier" Rousseau. The latter artist's career is one of the strangest in all the nineteenth century. By day, this little man worked in a customs-house; by night and on Saturday and Sunday taught music and painted away on strange canvases in which he remembered an early trip to the exotic country of Mexico. "Discovered" about 1904 by a group of sophisticates in Paris, Rousseau continued to paint more and more important works; his later canvases (like the three shown here) are marvels of design and pattern, and are infused with a child-like extravagance of mood.

Among the most famous is the "The Water Fall," from the Birch-Bartlett Collection. This will be supplemented by an "Exotic Landscape," lent by Mrs. R. R. McCormick of Chicago and the noted "Jungle," which originally belonged to the pioneer collector of modern art, John Quinn, and which for many years was the property of Mrs. John Alden Carpenter of Chicago. It is here lent by Mrs. Patrick Hill. These three works display the creative quality of Rousseau to a remarkable degree.

## Cezanne Only Painter Given Whole Room



"Card Players," by Paul Cézanne, French, (1893-1906). Lent by Stephen C. Clark, New York.

The memory of Cézanne, who, living, never sold enough of his paintings to pay for his paint and canvas, is being honored at the Century of Progress Art Exhibition with an entire gallery devoted exclusively to his work—the only one-man room in the exhibition. Although kept from "starving in a garret" in the traditional manner by a monthly allowance of 300 francs from his father, Cézanne's life is the oft-repeated story of an artist who, scorned by his contemporaries, comes to be hailed as great by later generations. Time indeed executed a whirligig for the "Master of Aix," who labored, unencouraged, to the last over his unwanted canvases.

Paul Cézanne (1839-1906) was born in Aix en Provence, France, of a family which came originally from Italy. The father was a hatter who made head gear so well that he eventually evolved into a banker. Measuring his son with his own yardstick of success, Cézanne the elder selected banking as the profession for him. But Paul's youthful companions had been Emile Zola, later to become famous as a novelist, and Braile, poet and musician, and he had set his heart on painting as his career. Zola, from Paris, wrote such enthusiastic letters to his friend in Aix that Cézanne, despite parental opposition, made up his mind. He went to Paris and came in contact with Monet, Renoir, Manet, Pissarro and Guillemet—men who were spreading the methods of impressionism across the world of art.

Years passed and Cézanne met with little or no success. Then at an important Salon exhibition one of his paintings was shown. He celebrated with a banquet, only to learn later that his friend Guillemet had rescued the painting from those rejected by using his prerogative as a juror to select a painting of his own choosing. But he toiled on.

Finally his friend Vollard gave him a one-man show and sold a few of his paintings. But the public and the press received his work with laughter and derision. *Le Soleil* said: "The most admirable thing about Cézanne is his perseverance in painting badly." Another critic: "Monsieur Cézanne has been called a 'sublime ignoramus.' But there is some dis-

agreement about the definition; some would omit the 'sublime' and some would omit the 'ignoramus.'"

The middle and end of Cézanne's life was passed in seclusion at Aix, broken only by infrequent visits to Paris and the attention of a few enthusiastic admirers. In 1904 the Autumn salon gave a retrospective exhibition of his work, revealing to a more receptive public the genius of this strange personality. It was a foretaste of the posthumous fame that was to come. Two years later Cézanne died.

Today the moderns regard him almost as their god, and proclaim him the "greatest painter of the last century." Vauxelles said: "To treat Cézanne as an ingenious bricklayer, a fierce and bizarre imagier, who sees nature cross-eyed, is no longer tenable. Really the joke has lasted too long. On the other hand, who the devil thinks of denying his defects? Irregularity, violent contrasts, unskillfulness; warped forms, backgrounds that come forward, planes that pitch and toss; portraits of crooked, ugly louts. We know all that. But has Rubens taste; has Renoir ideas?"

It is on his still lifes that many critics place the major portion of Cézanne's fame. In the Chicago exhibition, which includes 17 carefully selected Cézanne canvases, this field of his genius is represented by the early "Still Life With a Clock" (lent by Wildenstein & Co.), which shows the artist under the spell of Manet; "Basket of Apples," in the Birch-Bartlett Collection; "Flowers and Fruit," in the Coburn bequest, and the vivid "Still Life with Apples," which formed the center of the Lizzie Bliss Collection. Cézanne's development in landscape may be traced from the early "Auvers" (Coburn Collection) through the "Road to Auvers" (lent by John Nicolas Brown of Providence) to the later examples borrowed through the generosity of Smith College, Marie Harriman and Knoedler & Co.

In figure painting Cézanne will be represented by the notable "Card Players," lent by Stephen C. Clark; single figures from the Bliss, Bakwin and Lewisohn collections, and two wonderful figures in blue, one lent by A. Conger Good-year, the other by Knoedler & Co.

## Matisse, Picasso

Displays of paintings by the Frenchman, Henri Matisse, and the Spaniard, Pablo Picasso, the two popular leaders of the modern Paris School, have been combined in one gallery at the Century of Progress Art Exhibition. Both are adequately represented by some of their best works, which have come into the hands of American collectors, a group of collectors who have perhaps furnished the artists with their most enthusiastic and material support.

Matisse's exquisite, flowing design and exhilarating color will be revealed in such canvases as "Decorative Composition" and "Harmony in Yellow," both lent by Pierre Matisse of New York, in the "Interior," from the Cone Collection, and in the "Carnival at Nice," lent by Mr. and Mrs. Ralph Coe of Cleveland. The famous "Woman with White Plume," painted in a somewhat academic style and lent by Stephen C. Clark, and the earlier "Pont St. Michel," lent by M. Knoedler & Co., display the artist in his soberer manner. "Still Life: Histoires Juives," from Samuel S. White III, and "Poppies," from Robert H. Tannahill, reiterate the view that no artist today can give more charm to the painting of objects than Matisse.

Matisse's "Woman with White Plume" brings to mind the fact that his art is founded on training in the traditional schools. In fact, when he began to teach, he found that his students had painted "large canvases with distorted shapes and colors that smote the eye." Matisse promptly warned them: "You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight-rope walking."

Someone once pointed out to Matisse that a woman's hand he had drawn had but three fingers. "Ah!" he said, "that is true, but I couldn't put in the other two without throwing the three out of drawing. It would destroy the composition and the unity of my ideal. Perhaps some day I may be able to get what I want of sentiment, of emotional appeal, and at the same time draw all five fingers! But the subjective idea is what I am after now. The rest can wait." Matisse, in contrast to Cézanne, is enjoying a vogue in the prime of his life, such as has seldom fallen to the lot of artists.

Picasso is the only other contemporary artist who has intrigued the public as has Matisse. From his studio, often called a "laboratory of painting," have come pictures possessing a daring that has swept most "traditionalists" off their feet. Picasso's early period, the years in which he experimented with "blue," "white" and "pink" harmonies, will be exceedingly well shown, while his abstract work will be exhibited in an international gallery given over to that development. Such remarkable creations as "The Woman with a Fan," lent by the Marie Harriman Gallery and reproduced on the cover of this issue of *THE ART DIGEST*; "Figures in Pink," lent by Leonard C. Hanna, Jr.; "The Toilette," from the Albright Art Gallery; and "Le Gourmet," lent by Josef Stransky, show Picasso in the role of a highly accomplished stylist.

"The Woman in White," lent by the trustees of the Bliss Estate in co-operation with the Museum of Modern Art, represents Picasso's return to the classical after years of cubist experiment.

## "Nude Descending Stairs," Sensation of Armory Show, Seen Again



"Rabbi," by Marc Chagall, Russian Contemporary.  
Lent by P. M. Sweeney.



"Nude Descending the Stairs," Marcel Duchamp,  
French. Lent by Mr. and Mrs. W. C. Arensberg.

The sensation of the famous Armory Show of 1913 which introduced "modernism" to America has been lent to the Century of Progress Art Exhibition. This abstraction, "Nude Descending the Stairs," by Marcel Duchamp, which twenty years ago was described as a "cyclone in a shingle factory," comes back to the exhibition wars through the generosity of Mr. and Mrs. Walter Conrad Arensberg of Hollywood. It had previously been owned by Claus Spreckels, San Francisco sugar millionaire. One wonders how the public, now accustomed to Picasso, Braque, Chagall, etc., will receive it.

When examined in detail, the "Nude Descending the Stairs" is not as confusing as it would appear at first glance. In his book on modern art, Arthur Jerome Eddy gives a helpful explanation: "It is easy to distinguish a figure drawn in more or less cubist fashion, at the right of the confused mass of lines; it is quite easy, if the balance of the picture be covered. The confused mass is just so many overlapping figures coming down the stairs. As a child exclaimed one day: 'Why, I see them; there's one on every step.' M. Duchamp says in effect something like this: 'If you paint a girl coming downstairs, on any one step you will not show her moving. If you paint a girl on every step, like Burne-Jones with the 'Golden Stair,' you have a crowd and still no movement. But if you get the forms down to the simplest and most essential, just swaying shoulders and hip and knee bent, head and springy sole—and then show them on every step and between all the steps, passing and always passing one into the next, you give the sense of movement, as with a run of arpeggios on the harp or a cadenza on the violin. You and your friends don't feel the movement—too bad; my friends and I do.'"

The Dutchman, Vincent Van Gogh, who shared with Duchamp and others the role of disturbers of American art standards at the Armory Show, shares a gallery at the Century of Progress Art Exhibition with Henri Toulouse-Lautrec. From his group of 14 canvases, THE ART DIGEST has chosen for reproduction his famous portrait of "Roulin the Postman," lent by Robert Treat Paine, 2nd. Painted in Arles in August, 1888, it portrays his faithful friend Marcel Roulin the postman.

The career of Van Gogh, tragic as it was, ended in the painting of some of the most vital and vigorous pictures of the whole century. Obsessed with an evangelist streak, he turned to art with a fervor that resulted, before his suicide, in the production of a whole gamut of works, some of the finest of which are to be exhibited at the Art Institute. Van Gogh's final period in southern France, when the sun and atmosphere of Provence wrought a great change in him, will be represented most fully in the group of canvases here scheduled. The inclusion, however, of the attractive "Montmartre," with its suggestion of Manet and Sisley, will recall the fact that Van Gogh at one time painted in Paris with a cooler palette and more restrained technique.

The swarming, rhythmic forms of his later painting, the thick, heavy paint which builds almost magically compositions of yellow, indigo and black, suggesting at the same time the

tremendous illumination of the South; these are what Van Gogh achieved and which have given him fame. The landscape of Provence with its dusty white roads, its curling cypress trees, its fantastic burnt color; Arles, the old Roman capital, where the women still wore the quaint regional costume, formed his subject matter during his residence there. Chicago's group illustrates at the same time the wide diversity of his subjects, and the single-mindedness of his art.

The countryside and town may be seen in the "Public Gardens" (lent by the Phillips Memorial Gallery) and in the "Soleil du Midi" (Coburn Bequest), a painting in which Van Gogh himself describes the color admirably as "butter yellow." "Sunset Over Ploughed Fields," lent by Julius Oppenheimer; "House on the Crau," lent by A. Conger Goodyear; and the "Women of the Fields," from the Chester H. Johnson Galleries, illustrate Van Gogh's genius in translating nature into the realms of the simple and emotional.

No artist before or since is said to have given his figures greater intensity of effect. In his famous portrait of "Roulin the Postman," in the pendant of his wife "La Berceuse" (Birch-Bartlett Collection) and in the "Young Girl," from the Chester Dale Collection, Van Gogh painted pictures which have the decorative force of Japanese prints and the probing meaning of Rembrandt. His emotional handling of still life is demonstrated by the wonderful "White Roses" lent by the Marie Harriman Gallery. Other paintings representing him are "The Bedroom at Arles" (Birch-Bartlett Collection), "The First Steps" (lent by Julius Oppenheimer), "Portrait of Mlle. Gachet" (Chester Dale Collection), "Banks of the River: La Grenouillere" (M. Knoedler & Co.), and "The Pavers."

### 1893—1933

*It is a far cry from the sickly story-telling "salon" art of the 1893 World's Fair to the splendid 1933 display of paintings expressive of significant art forms, from the Primitives to the Moderns. It signals the growth of the American mind.*

## American Art Writers Are Stirred to Thought by Chicago Show

[It will be not so much the curiosity of the idle, but the thoughts that will be stirred in the thoughtful that will mark the significance of the Century of Progress Art Exhibition. Even before the show was opened, the expression of ideas by American art writers began. The significant reactions, so far, are recorded below. Throughout the Summer it is likely that the columns of THE ART DIGEST will be enriched by the ideas of American art critics on the Chicago exhibition.]

### Questions—Puzzles

By CYRIL KAY-SCOTT

*Art Critic, Rocky Mountain News; director, Denver Art Museum; dean, School of Art, University of Denver.*

A century of general "Progress"—mostly back and forth—is symbolized by the great World's Fair at Chicago.

The exhibition at the Chicago Art Institute, which opens June 1, is, I doubt not, intended to show a cross section of what has been accomplished in Western Art during this cycle.

I shall not see the exhibition. But I have seen the work of most of those who will be represented in it. A century of "Progress!" What about it? Have we progressed, in the sense that the Greeks progressed during their great hundred years of architecture and sculpture—in the sense the cathedral builders of the middle ages progressed in the 12th century—in the sense that Italian painting progressed from Giotto to Massaccio?

I think not. The philosophic critic heeds less the materials, tools and knowledge essential to progress than their understanding and application. Had Aristotle been immortal he would have progressed. The mediaeval scholastics were so bluffed by his method that they stagnated during a seemingly endless interregnum, happy if they could be counted orthodox Aristoteleans.

The blight of Aristotle made the world mark time for centuries. No one had the courage to get past him. I think we are in about the same pickle as regards our last century of art.

Let us take painting, for example. Western painting, for this period, takes us about from the Barbizons to date. What, broadly, has happened?

The Barbizons were Dutchified Frenchmen, having got a breath of fresh air from the marshes of the North. They used their new stimulus grandly, and we are all grateful for it. It was fine. But the usual thing followed. A whole compact movement (our own Hudson River School, for instance) strewn over Europe and America, gleefully decided that they had got something safe and final and began to rehash it. No one went any farther with it than Theodore Rousseau.

David is important in that he stimulated to revolt the Byronic Delacroix, with Gericault and their followers. Another blind alley was opened. Romanticism proved an impasse, though from some technical incidents in it rose Impressionism.

Impressionism, a mere starting point, was again quickly made into a dogmatic creed. Many belated Impressionists still angrily protest that heretics of hatchure yet dare lift their heads.

Post-Impressionism (including Expressionism) was the next. Courbet, Manet and Daumier broke the ground for Impressionism and were the prophets of Post-Impressionism—

which was promptly, and as usual, erected into a neo-academicism.

There we are today. Stuck in a mud hole, just as the copy cats of the Barbizons, the Romantics and the Impressionists are. To come nearer home, a typical exhibition of "modern" American painting fills one with despair. And it is no worse, in some ways better, than the typical European general show.

What's the trouble? To my mind it is simple. The Greek stonecutters, the cathedral builders of the dark ages, the Giottesques—these men were able to sum up and use the knowledge and spirit of their day for art and they had something to use it for. We can't grasp our vast and complicated knowledge and we have nothing to use it for if we could.

When great thinkers, like Leonardo, take to art in our own day, our enormous knowledge and technical equipment will be collated, decanted and properly used. When we invent a new religion, or reaccept our old religion, there will be use for it. There is the answer.

We need not only a practical summation of all that has been learned about painting since the Renaissance, but we need also a new symbolism.

This symbolism must be religious. Russia, with her religion of government, hasn't hit upon one. Mexico with her proletarian scolding hasn't either. Christianity seems to be out of the running as a provocator of religious art. The feeble Neo-Preraphaelitism in contemporary England won't do.

To sum up. A new emotional impulse, religious in its intensity, and the consecration to its glorification of all that art knows and possesses—this will mean a new Renaissance, and nothing else will. Great art can never thrive or be content with casual reporting.

Perhaps the still, small voice will yet speak from the clouds above our own Colorado mountains, and our puzzled young artists look upward.

### Smirch of Machine

By DOROTHY GRAFLY

*Art Critic, Philadelphia Public Ledger*

Now that we are about to view the Century of Progress Art Exposition in Chicago, a general review of art during the past hundred years seems inevitable. Where does it stand in relation to other aspects of these exciting times? What has it done? Will the Fair tell?

In addition to the yards of publicity issuing from the ambitious sanctum of the Chicago Art Institute, where the works of art will be housed, one hears strange rumors. Art, it is whispered, despite its glorified gallery setting, is really the step-child of the show. If it had not been for the Chicago Art Institute, industry would have had art in total eclipse; for the spirit of the Fair itself is the spirit of the machine age in which we live. No building was provided for art. One hears, also, that the funds expended upon the gathering and exhibiting of the art sections came from sources other than those of the general exposition.

What this callousness to art may mean on the part of the machine-minded is a problem worth discussing, for it is a two-edged sword. The cutting of monetary corners obviously placed the emphasis upon what were considered essentials of popular interest. Art did not qualify. While it appears fitting that an existing art museum should step into the breach, offer its building and its experience in gather-

ing art exhibits, there lurks behind the situation the disturbing thought that art, whatever its real claims to value in this changing world, has failed to impress itself upon that world.

Meanwhile, one hears, modern architecture will run away with the show. While art was playing around the back cellar door, architecture walked up the front steps. Architecture was boldly on hand those more than fifty years ago at the Centennial Exposition. It took a leading part also in Chicago in 1893, in the Buffalo World's Fair of 1898 and the St. Louis World's Fair of 1904. Echoes of its exposition accomplishments gave us waves of architectural change. The modern motif of steel-glass-concrete will doubtless exert strong popular appeal through the Chicago Fair of 1933. True, the germs have been at work here, there and everywhere, but there is nothing like a show in Barnum's sense of the word to popularize ideas. Architecture will get that show. But where does art stand?

There is something particularly anomalous in our attitude toward art, born partly of art's own reluctance to evaluate its contemporary importance. Architecture forces itself upon the attention. It lines either side of our city streets; it renders itself dramatic by night lighting; it grasps, uses and exploits legitimately for publicity purposes as well as for reasons of construction new materials and new tools. Its fights—and it has them—break the news columns.

Art, on the other hand, clings to its gallery connotation, and is considered, if at all, by the general public in terms of pictures endlessly strung on exhibition walls. Try an experiment. Ask your next door neighbor in the street car what he means by art? If he doesn't call a policeman to protect him from a lunatic, he will probably gaze at you in amazement and finally decide that art is a hand-painted picture. If you ask him what art may mean in his life, he will doubtless grow a bit confused and then murmur something about not having time to go to the museums. Should you for one moment direct his attention to some of the excellent drawings and compositions on the advertising cards displayed in the car and suggest that all art is not confined to gallery walls, he would know that you had made a recent escape from an asylum.

But why? The live art of today is all about us, absorbed into our daily routine; eloquent in the form of new motor cars; in the shaping of buildings; the design of parks; the intelligent modern picture writing of the advertisement; and, above all, in the dawning intelligence of the motion picture medium.

In its modern sense art is much more than a hand-painted picture. If I were running the exposition's art department, which, thank heaven, I am not, I should plant a building in the center of that Century of Progress layout, and fill it not with hand-painted pictures, but with the very best obtainable in functional machine designs together with the machines achieved through those designs. I should have an exciting gallery devoted to advertising and its inevitable art processes, with artists demonstrating. I should provide an entire section for the story of photography, its tools, methods, and climax in the motion picture, and there would be a little exhibition gallery for the display of animated cartoons. I should label my building the Temple of Active Art, for its aim would not be to show masterpieces, nor to exploit the last word in paint experimentations, but to bring home to Mr. Average Man the inescapable fact that art is

part of his life; that it conditions what he uses, what he sees, what he enjoys. From such an exhibition he would carry home a new concept of art without which, multiplied by the millions of Mr. Average Men in the United States, there can be no freedom for eventually great creative work.

Doubtless all the exhibits in my Temple of Active Art will be found scattered through the Century of Progress Exposition, but they will not be labeled art. Off on a siding will stand the Chicago Art Institute. Thus aloof it will impress more firmly than ever upon the public the concept of art as something outside life.

## Looking Backward

By C. J. BULLIET

Art Critic, Chicago Daily News

The World's Columbian Exposition fine arts show, made up of French salon and salon-type paintings, was evidently intended to guide into eminently proper and respectable channels the tastes of a vast midwest empire, becoming conscious, for the first time, of "hand-painted pictures." Anything that savored of the French "heresies," particularly the major one of "Impressionism," was excluded.

However, "hand-painted pictures" became a sudden enthusiasm, and dealers in Chicago were not slow to furnish not only the "World's Fair" type, but bolder types as well.

You who know Chicago don't associate the Anderson Galleries in the Congress Hotel with anything "Bolshevistic," do you? Yet, silver-haired, aristocratic Mrs. Anderson recalls with a chuckle how she and her late husband brought Monet and Pissarro and particularly Renoir to Chicago the very next year after the close of the Columbian Exposition. The Anderson Galleries formed an alliance with Durand-Ruel, Paris and New York, who had "discovered" and corralled the "Impressionists," and who are still reaping rich harvests from their judgment. This alliance continued for about eleven or twelve years, and the Anderson Galleries, with their Monets, Pissarros, Cézannes and Renoirs, were about as exciting as the Arts Club afterward became with its Matisse and Picassos.

Important large Monets could be had as low as \$750—the Art Institute of Chicago was given one bought at Anderson's by a Chicago collector for that price. Renoirs sold as low as \$500—except that they didn't sell!

"If we could only have foreseen!" sighed Mrs. Anderson, in speaking of the Renoirs. They bring now as high as \$125,000—pictures that sold then for \$2,000 or \$3,000. Manets were hard to get, as good ones still are, but the others could be had in profusion.

People, newly conscious of "hand-painted pictures," flocked in, grinned and went out without buying. But after a while everybody had to have an "Impressionistic" painting—the kind you "had to stand away from to see"—just as everybody had to have a Barbizon, with its forest trees. When that time arrived collectors paid plenty for what they could have had in 1894 for "After the Ball."

## Fears the Result

By KENNETH CALLAHAN

Art Critic, Seattle Town Crier

The World's Fair with its "Century of Progress" angles in science and in industry, ad infinitum, sounds really splendid. Every good American likes the idea of having certain times set when every one can put on his good clothes, gather with his fellows and pat his neighbor on the back over past accomplish-

## Daumier Represented by Famous "Uprising"



"The Uprising," by Honoré Daumier, French, (1808-1879). Lent by the Phillips Memorial Gallery.

ments. Chicago is gathering in its Art Institute innumerable collections of art creations of all kinds executed in the past one hundred years. Included in this there is a particularly fine and unusual assemblage of paintings, with many masterpieces from private collections seldom available to the public. Indisputably it will offer an opportunity to see a remarkable cross section of the last one hundred years of art effort. Theoretically such an exhibition will stimulate every one who views it to a higher appreciation of art. Seeing all these good works should raise the public's standard, and should certainly be of inestimable value

to the country as a whole. In a way, any contact with good art by the masses of people is a fine thing, and, I believe, every one visiting the Fair should most certainly see the art there and get as much from it as he or she is capable of absorbing. That it will touch a responsive chord in breasts hitherto virgin of art consciousness is undoubtedly true. There are also many previously interested who will gain great benefit by the exhibition. But—

Whether such affairs are all to the good is a question. The majority will find the Fair art exhibition an opportunity to gather a life time

[Continued on page 37]

## Delacroix Stands for French Romanticism



"The Lion Hunt," by Eugène Delacroix, French, (1798-1863). Art Institute of Chicago.

## America's Valuation of Its Own Masters Revealed at World's Fair



*"The Automat," by Edward Hopper, American Contemporary. Lent by Mr. and Mrs. Lesley G. Sheaffer.*

The most striking phase of the rapid spread of art appreciation in the United States in recent years has been the renewed interest in American painting of the last century. This return to the nation's own masters has brought about a complete revaluation of the period. One by one, artists whose works have hitherto been ignored or almost forgotten have come back into favor and exhibitions devoted to them have drawn crowds. Also, the last two years have seen the founding of two museums especially given over to national art.

One of the main purposes behind the arrangement of the great Century of Progress Art Exhibition is to display American painting of the XIXth century and French painting of the same period in a parallel survey. A gallery of distinguished American portraits of the Colonial and Federal periods, including significant works by Copley, Stuart, Ralph Earl, Hesselius and Feke, will introduce the sequence.

In the selection of XIXth century American

work, the desire has been to show the greatest artists in more than a single example, so that the public may become more familiar with them. Thus Albert Ryder, the "American mystic," whose strange and poetic visions give him a high place, will be represented by several paintings. Typical of his feeling for moonlight and the sea is the "Marine" in the Martin A. Ryerson Collection; this will be supplemented by his fantasy, "Death on the Pale Horse," lent by the Cleveland Museum of Art, and by two paintings, "Diana's Hunt" and "Elegy in a Country Churchyard," lent by Mr. Ralph Cudney of Chicago. Ryder's place in imaginative painting is acknowledged in Europe as well as in America. This exhibition will give the opportunity to thousands of people to come in closer touch with his exciting and original art.

The sober realist, Thomas Eakins, who is the hero of a new and detailed biography by Lloyd Goodrich, is already known to Chicago

through "Music," a double portrait of his mature years. At times Eakins comes close to the great Dutch masters of the XVIIth century; his canvas "Addie" lent by the Pennsylvania Museum of Art, has something of Rembrandt's penetrative feeling, as well as more than a bit of his grasp of the subject. A sketch for "The Pathetic Song," lent by the Babcock Gallery, New York, will supplement the other works. At the first Chicago World's Fair, Eakins won a bronze medal for his group including "The Gross Clinic." He was one of 64 Americans so honored.

Winslow Homer, another American who looked hard at nature and painted her in varying moods, but always with realistic intensity, will be particularly well shown. "The Herring Net," a brilliant painting lent by Mrs. Martin A. Ryerson, may be studied in comparison with "The Look Out—'All's Well,'" from the Museum of Fine Arts, Boston, which some critics have claimed as Homer's masterpiece. "On the Lee Shore," sent by the Rhode Island School of Design, is one of his most profound marines, while a group of deft and vigorous water colors of the sea and the Adirondacks (included in the Ryerson bequest) show Homer equally at home in the aquarelle medium.

One of the aims in choosing works by John Singer Sargent, is to throw into relief his qualities as an artist. Too much has been said of him as a painter; he was much more than the facile, swift manipulator of oil paint which his society portraits often show. "Mrs. Charles Gifford Dyer," from the Institute's own collection, and the "Robert Louis Stevenson," lent by Mrs. Payne Whitney of New York, show that in portraiture he could achieve incisive, restrained characterization as well as paint silks and satins with consummate skill. The famous "Egyptian Girl," lent from the Charles Deering Collection, has rarely been

### O'Brien's World's Fair Show

The Galleries of M. O'Brien & Son in Chicago are participating in their second World's Fair, with an exhibition during the Century of Progress Exposition of American painting covering the forty years since their first World's Columbian Exposition showing (1893). Beginning with Duveneck, the show will range through the works of Homer, Wyant and Haslam and such contemporaries as "Pop" Hart and Yasuo Kuniyoshi.

Concurrently with the main exhibit two one man shows will be held. The first will be a collection of paintings by Belmore Browne, American painter of mountains, and the second will comprise landscapes and figures by Luigi Lucioni, realist, whose meteoric success in the last two seasons has been one of the events in American art.

The print rooms, too, will have a variety of shows during the Summer season. Beginning in June there will be a selection of prints by Albert Sterner, then, later on in the season, a collection of rare Audubon prints will be shown.

The "subject" exhibition, which has been so popular in New York, will invade Chicago when the O'Brien Galleries feature a "Horse Show," which will include drawings by Paul Brown, figures of polo and hunting horses by Kathleen Wheeler, woodcuts by Peter Giba and photographs of famous horses owned around Chicago. This will be followed by an "Aviation Show," comprising old prints and modern etchings and lithographs, together with a combined show of woodcuts in the Japanese manner by Dorsey Potter Tyson, Elyse Lord and Bertha Lunn.



*"Italian Landscape," by Arthur B. Davies, American, (1862-1928). Lent by Museum of Modern Art, Lizzie Bliss Collection.*

## A Century's Evolution of American Art Is Illustrated in Exhibition

seen since the Panama-Pacific Exposition in 1915. This, along with a canvas of an "Orchestra Rehearsal" from the Chicago collection of Mr. and Mrs. Chauncey McCormick, show Sargent as much more versatile than is ordinarily supposed.

Whistler's "Mother," lent by the Louvre Museum, Paris, is to have the place of honor in one of the large galleries devoted to American painting. There will be several other examples by him, including a charming sketch, "In the Studio," and a characteristic "Nocturne, Southampton Waters," from the Institute's own collection. Mary Cassatt, the one American woman to win a place along with Degas and Manet in French esteem, will be capably shown by "At the Opera," a superb piece of design and painting lent by the Museum of Fine Arts, Boston, and the "Girl Combing Her Hair," from the Chester Dale Collection, New York. Of this latter picture, Degas himself remarked "It has *style*," and it said no comment ever pleased Miss Cassatt more.

A number of single distinguished works—in many cases the most famous examples by an artist—will be included. To this class belongs Duveneck's "Whistling Boy," a painting which approaches Hals in the swing of its brush work and Rembrandt in its depth and richness of color. It comes to the exhibition through the courtesy of the Cincinnati Art Museum. One of Blakelock's chief works which has been little seen is "The Vision of Life," which is the property of Mr. and Mrs. Charles H. Worcester; this attractive canvas with its glowing color and wraith-like figures shows Romantic American painting at its best. Inness' "Coast of Cornwall," also lent by Mr. and Mrs. Worcester, reveals this master as the continuer of Turner in largeness and mistiness of effect; it, and the severely but strongly patterned "Storm," (in the Edward Butler Collection of the Art Institute) and "Moonlight on Passamaquoddy Bay," (Ryerson Collection)

### The Art Institute School

The Summer School of the Art Institute of Chicago, opening June 26, will offer a special six-weeks' lecture course in "The History of Art," using the Century of Progress Art Exhibition as a basis. The course will be conducted by Helen Gardner, author of "Art Through the Ages" and "Understanding the Arts."

Classes in landscape and still life painting will be under Charles Wilimovsky. Edouard Chassaing, well known Chicago sculptor, will have charge of the sculpture classes. Other instructors on the Summer Session staff are: Innis Arfsten, Margaret Artingstall, Floyd Cowan, Douglas Hall, Mary E. Hipple, Carl Hoeckner, Gretchen Zeit Lig, Park Phipps, Porter Price, Norman Rice and John Wilkins.

### School to Utilize Fair

The Chicago Academy of Fine Arts is taking advantage of its proximity to the great displays of the Century of Progress Exposition as a source of inspiration and information, and is correlating with them its summer professional art courses during an eight weeks period beginning July 3.

The work of each class, in commercial and industrial design, interior decoration, illustration, stage arts and dress design will be based on the various exhibits. Frequent field trips for study of the displays will be made.



"Stag at Sharkey's," by George W. Bellows, American, (1882-1925). Lent by the Cleveland Museum.

will show one of America's great landscapists at his best.

Maurice Prendergast and John H. Twachtman—two men who made original use of the Impressionist methods of heightened light and color—will add a decorative note to the sobriety of American realism and tonal painting. The late Arthur B. Davies belongs somewhat to their tradition; the Institute examples are supplemented by the "Italian Landscape," lent by the estate of Miss Lizzie Bliss. George Bellows is famous for the sincere and sympathetic portrait of his "Mother," owned by the Institute. There will be added other typical examples by him: "The Stag at Sharkey's," one of his most smashing records of the prize-ring, from the Cleveland Museum of Art, and the lyrical "Picnic," belonging to the Adolph Lewisohn collection, New York, which round out the picture of Bellows as the most authentic American painter of the twentieth century.

Seven galleries will be given over to the

showing of paintings by contemporary Americans. This exhibit will be slightly retrospective in character, although but one work by each artist will be shown. In every case an attempt has been made to choose an outstanding example, whether or not such a work was of recent execution. In fact, some of the most interesting examples in this division go back to the early 1900's, making a link with the artists of the preceding decades. Various museums, private collectors, dealers and the artists themselves have co-operated in this group.

Because so many of the works selected are already familiar to readers of THE ART DIGEST through their reproduction, this large and important division of the exhibition is not numerically stressed by the reproductions in this issue. A complete list of the artists, their pictures and the lenders will be found elsewhere in the magazine. It is this section of the great exhibition which will draw the heavy fire of the critics, whose opinions will be printed in later issues of THE ART DIGEST.



"The Herring Net," by Winslow Homer, American, (1836-1910). Mrs. Martin A. Ryerson Collection, Art Institute of Chicago.

## High Points of the Italian Renaissance Seen in Bellini and Botticelli



"Madonna and Child," by Giovanni Bellini, Venetian, (1428/30-1516).  
Art Institute of Chicago.



"Portrait of a Youth," by Sandro Botticelli, Florentine,  
(1444-1510). Lent by E. & A. Mûch, Inc., New York.

## Complete List of the Paintings and Sculptures in World's Fair Show

**ENGLISH, FRENCH AND GERMAN PAINTING**, 14th, 15th and 16th Centuries.—Albrecht Altdorfer, German, 1480-1538, "Nativity" (A. S. Drey). Christoph Amberger, German, 1500-1563, "Portrait of a Man" (Art Institute). Amiens School, French, c. 1480, "Madonna and Child," "St. John the Baptist," "The Last Supper," "The Ascension," "Descent of the Holy Ghost," "Saint Honore, Bishop," "Saint Hugo, Archbishop of Lincoln." Avignon School, French, c. 1400, "The Blessed Pierre de Luxembourg Presenting a Donor to the Virgin and Child" (Worcester Art Museum). Hans Baldung, called Grien, German, c. 1480-1545, "Portrait of a Young Man" (Wildenstein & Co.). Bartel Bruyn, the Elder, Cologne School, 1493-1555, "Virgin and Child With St. Anne, St. Gereon and Donor" (Art Institute). Bartel Bruyn, the Younger, Cologne School, 1530-1610, "Woman With Prayerbook" (Mr. and Mrs. Charles H. Worcester). Jean Clouet, French, c. 1516-1546, "Charlotte of France" (Max Epstein). Francois Clouet, French, before 1522-1572, "Portrait of Elizabeth of Austria" (Mrs. Wm. R. Timken); "Portrait of a Noble Lady" (Arnold Seligmann, Ray & Co.). Corneille de Lyon, French, c. 1520-1574, "Louise Hallewyn, Dame de Cypierre" (Art Institute); "Portrait of a Woman" (anonymously). Lucas Cranach, the Elder, German, 1472-1553, "Crucifixion (1538)" (Mr. and Mrs. Charles H. Worcester); "Madonna and Child Gathering Strawberries" (A. S. Drey); "Portrait of a Prince of Saxony" (Mrs. Ralph H. Booth). English (?) School,

second half XIVth century, "The Martyrdom of St. Catharine of Alexandria" (Art Institute). French School, c. 1540, "Portrait of a Nobleman" (William Goldman). Hans Holbein, the Younger, German, 1497-1543, "Portrait of Catherine Howard, Queen of England" (Toledo Museum of Art); "Portrait of a Member of the Wedigh Family of Cologne (1532)" (anonymously). Johann Koerbecke, Munster School, fl. 1446-1491, "Annunciation" (Art Institute). Attributed to Hans Von Kulmbach, German, c. 1480-1522, "St. Matthias and Donor" (Mr. and Mrs. Charles H. Worcester). Hans Maler, Zu Schwaz, South German, fl. 1510-1529, "Christ Bearing the Cross" (Mr. and Mrs. Charles H. Worcester); "Young Man" (Mr. and Mrs. Charles H. Worcester). Master Andre (?), Viennese, c. 1410-1425, "Christ Carrying the Cross" (Mr. and Mrs. Charles H. Worcester). Master of the Krainburger Altar, Austrian, XVth century, "The Funeral of St. Florian" (Mr. and Mrs. Charles H. Worcester). Master of Moulins, French, active 1480-1520, "The Annunciation" (Art Institute). Master of St. Veronica, Cologne School, early XVth century, "Crucifixion with Representatives of the Church and the Synagogue" (Mr. and Mrs. Charles H. Worcester). North French School, c. 1460, "Pieta," (Max Epstein). Sebastian Schel, School of Innsbruck, c. 1479-1554, "Altarpiece: Madonna and Child with SS. Agatha, Apollonia, Barbara, Cecelia, Lucia, and Margaret," "St. Agnes," "St. Ursula" (Art Institute). Bernhard Strigel, German, c. 1460-1528, "Portrait of a Man"

(Mrs. Ralph H. Booth). School of Paris (?) c. 1500, "Entombment" (Art Institute).

**DUTCH AND FLEMISH PAINTING**, 15th and 16th Centuries.—Pieter Breughel, the Elder, Flemish, c. 1525-1569, "The Wedding Dance (1566)" (Detroit Institute). Petrus Christus, Flemish, c. 1410-after 1472, "St. Jerome in his Study" (Detroit Institute). Joos Van Cleve, the Elder, Flemish, c. 1485-1540-1, "The Holy Family with St. Joseph Reading" (Art Institute). Colijn De Coter, Flemish, c. 1467-c. 1509, "Coronation of the Virgin" (Art Institute). Jacob Cornelis van Amsterdam, Dutch, before 1470-1533, "Holy Family and St. Anne" (anonymously); "The Mourning Virgin and St. John" (Mrs. Martin A. Ryerson). Gerard David, Flemish, 1450 or 60-1523, "Lamentation at the Foot of the Cross" (Art Institute). Adriaen Isenbrant, Flemish, working 1510-1551, "Madonna and Child" (Art Institute); "Madonna and Child." Lucas Van Leyden, Dutch, 1494-1523, "Adoration of the Magi" (Art Institute). Mabuse (Jan Gossaert), Flemish, 1478-1535 (?), "Portrait of Anne de Berghes, Wife of Adolphe of Burgundy" (Governor Lehman of New York). Quentin Massys, Flemish, 1465/6-1530, "Man with a Pink." The Master of Alkmaar, Dutch, c. 1500, "The Mocking of Christ" (William Goldman). The Master of Frankfurt, Flemish, working 1495-1520, "St. James of Compostella, a Donor and Son," "St. Elizabeth of Hungary, A Donor and Daughter" (Art Institute). Master of the Legend of St. Ur-

sula, Flemish, late XVth century, "St. John the Evangelist and Donor," "St. John the Baptist" (Art Institute). Master of the Virgo Inter Virgines, Dutch, working 1470-1495, "Ecce Homo" (Art Institute). Hans Memling, Flemish, c. 1431-1494, "Madonna and Child" (Art Institute); "Portrait of a Young Man" (Mr. John N. Willys). Antonio Moro, Dutch, 1519-1577, "Head of a Woman" (Mr. Samuel White 3rd); "Portrait of a Nobleman" (Art Institute). Joachim Patinir, Flemish, 1485-1524, "The Holy Family Resting on the Flight" (Minneapolis Institute). Rogier Van der Weyden, Flemish, 1399/1400-1464 "Jan de Gros" (Art Institute); "Madonna and Child" (Art Institute).

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**DUTCH AND FLEMISH PAINTING, 17th Century.**—Adriaen Brouwer, Dutch, 1605-1638, "The Smokers [Adriaen Brouwer and His Friends]" (Metropolitan Museum). Aelbert Cuyp, Dutch, 1620-1691, "Landscape with Riders" (anonymously). Anthony Van Dyck, Flemish, 1599-1641, "Donna Polixena Spinola—Guzman de Leganez" (Samuel H. Kress). Arent de Gelder, Dutch, 1645-1727, "Portrait of a Girl" (Art Institute). Frans Hals, Dutch, 1580-1666, "Girl Singing from a Book," "Singing Boy with Violin" (Angell-Norris Collection); "The Merry Lute Player" (Mrs. John R. Thompson); "Portrait of an Artist (1664)" (Art Institute); "Portrait of Judith Leyster" (anonymously); "Willem Van Heythuizen (?)" (Art Institute). Meindert Hobbema, Dutch, 1638-1709, "The Water-Mill with the Great Red Roof" (Art Institute). Pieter De Hooch, Dutch, 1629-1683, "Skittle Players" (City Art Museum, St. Louis). Caspar Netscher, Dutch, 1639-1684, "Lady Before Mirror" (Art Institute). Jacob Oortvelt, Dutch, 1634/5-1708/10, "Elegant Company" (Art Institute); "The Musicians" (Art Institute). Adriaen Van Ostade, Dutch, 1610-1685, "The Golden Wedding" (Art Institute). Karel Van Der Pluym, Dutch, (?), "The Old Geographer" (Chester Tripp). Rembrandt Van Rijn, Dutch, 1606-1669, "Aristotle with the Bust of Homer" (Duveen Brothers); "Harmen Gerritsz Van Rijn [Rembrandt's Father]" (Art Institute); "Young Girl at an Open Half-Door [Henrickje Stoffels? 1645]" (Art Institute). Peter Paul Rubens, Flemish, 1577-1640, "Head of a Man" (anonymously); "Samson and Delilah (sketch)" (Art Institute). Jan Steen, Dutch, c. 1626-1679, "The Family Concert [1666]" (Art Institute). Gerard Ter Borch, Dutch, 1617-1681, "The Music Lesson" (Art Institute). Jan Vermeer, Dutch, 1632-1675, "A Woman Weighing Gold" (Joseph Widener).

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**ITALIAN PAINTING, 13th, 14th and 15th Centuries.**—Fra Angelico, Florentine, 1387-1455, "Temptation of St. Anthony Abbott" (Mr. and Mrs. Percy S. Strauss). Butinone (Bernardino Jacobi), North Italian, 1436-1507, "Flight into Egypt" (Art Institute); "Descent from the Cross" (Art Institute). Bernardo Daddi, Florentine, c. 1290-after 1355, "Vision of St. Dominic" (Yale University). Giovanni Di Paolo, Sienese, 1403?-1482, "Scenes from the Life of John the Baptist" [6 panels] (Art Institute). Jacobello Di Bonomo (?), Venetian, c. 1384, "Madonna of Humility" (Mr. and Mrs. Charles H. Worcester). School of Lorenzo Veneziano, Venetian, fl. 1357-1379, "St. John the Baptist and St. Catherine of Alexandria" (Mr. and Mrs. Charles H. Worcester); "St. Augustine and St. Peter" (anonymously). Masolino Da Panicale, Florentine, 1383-1447 (?) "Crucifixion" (Maitland F. Griggs). Master of Bambino Vispo, Tuscan, c. 1423, "The Death of the Virgin" (Art In-

## When Fragonard Painted Hubert Robert



"Hubert Robert" (1753-1808), by Jean Honore Fragonard.  
Lent by Jacques Seligmann & Co.

Jean Honore Fragonard's brilliant portrait of his friend, Hubert Robert, has been lent to the Art Institute of Chicago for its Century of Progress exhibition, by Jacques Seligmann & Co., New York art dealers. The painting shows the subject in an informal pose—probably on a balcony with the wind blowing his hair and garments—and was done when Robert approximately was in his 45th year, which would date the work around 1778. At this period Robert was awarded the King's brevet and a lodgment at the Louvre next to Fragonard.

This date may also be arrived at by comparing the painting with the portrait of Robert by Vigée LeBrun now in the Louvre, which, according to her memoirs, was painted

in 1788 and represents the subject at least ten years older. The Fragonard has never been exhibited in the United States before. It was included in the great exhibition of French art in London in 1932. Prior to then it was in the collection of Rudinoff, the painter.

The friendship of Fragonard and Robert began when they were both students at the French Academy in Rome, where they painted landscape and studied early Italian works, which had such an influence on their artistic future. After their return to France, they remained close friends and enjoyed each other's company until death separated them.—Fragonard died in 1806, neglected and almost forgotten, and Robert died in 1808 of apoplexy.

stitute). Allegretto Nuzi, Umbrian, (active c. 1345-1374), "A Bishop Enthroned" (Art Institute); "Crucifixion with St. John Evangelist and St. Francis" (Mrs. Martin A. Ryerson). Sano Di Pietro, Sienese, 1406-1481, "The Madonna with Saints Jerome and Bernard of Clairvaux" (Art Institute). Sassetta, Sienese, 1392-1450, "Journey of the Magi" (Maitland F. Griggs). Segna Di Bonaventura, Sienese, fl. 1298-1326, "Madonna Enthroned with Saints and Donor" (Mrs. Martin A. Ryerson). Spinello Aretino, Florentine, c. 1346-1410, "St. Francis and His Companions Before Pope Honorius III". Gherardo Starnina, Florentine, 1354-1408, "Crucifixion With St. David and

Angels" (Art Institute). Taddeo Di Bartolo, Sienese, 1362-1422, "The Crucifixion" (Art Institute). Tuscan School, second half XIIIth century, "Madonna and Child Enthroned" (Art Institute); "Diptych" (Art Institute). Marco Zoppo, Bolognese, 1433-1498, "Pieta" (Art Institute). Bartolommeo Veneto, Lombardo-Venetian, active 1502-after 1530, "Portrait of a Youth" (Mrs. James Parmalee). Gentile Bellini, Venetian, 1429-1507, "Two Orientals" (Mr. and Mrs. Charles H. Worcester). Giovanni Bellini, Venetian, 1428/30-1516, "Head of a Youth" (Jules Bache); "Madonna and Child" (Art Institute). Giovanni Antonio Boltraffio, Milanese, 1467-1516, "Portrait of a Boy" (Mrs.

## Duveen Lends Landscape by Gainsborough



"Landscape with Bridge," by Thomas Gainsborough, English, (1727-1788).  
Lent by Duveen Brothers, New York.

Gainsborough's "A Landscape with a Bridge," formerly in the collection of Lord d'Abernon, is one of three important loans which Sir Joseph Duveen, Lord of Millbank, has made to the Century of Progress Art Exhibition. Painted during the artist's later period, this masterpiece has previously been shown both in America and abroad.

The picture portrays a verdant landscape of rich and translucent green, brown and yellow. A stream courses through a wooded valley from

distant hills toward a cascade in the foreground, over which passes a rustic bridge. Crossing this bridge is a farmer on horseback, followed by two children and preceded by a flock of sheep. A rocky eminence is at the right, together with a group of buildings. Gainsborough, whose first love was landscape painting, was forced by the dictates of his age to make a living painting the fashionable portraits upon which his fame rests to too great a degree today.

Ralph Harman Booth). Sandro Botticelli, Florentine, 1444-1510, "Adoration With Angels" (Max Epstein); "Madonna and Child" (Max Epstein); "Nativity" (Wildenstein & Co.); "Portrait of a Youth" (E. & A. Milch, Inc.). Francesco Botticini, Florentine, 1446-1497, "Adoration of the Magi" (Mrs. Martin A. Ryerson). Vittore Carpaccio, Venetian, c. 1455-1526, "St. Eustace" (Mogomar Art Foundation). Lorenzo Di Credi, Florentine, 1456-1537, "Self-Portrait [1488]" (Joseph Widener). Carlo Crivelli, Venetian, 1430/5-c. 1493, "Crucifixion" (Art Institute). Ridolfo Ghirlandajo (Ridolfo di Domenico Bigordi), Florentine, 1483-1561, "A Gentleman of Florence" (Art Institute). Leonardo Da Vinci (attributed to), Florentine, 1452-1519, "Madonna of the Yarn Winder" (Mr. and Mrs. E. W. Edwards). Leonardo Da Vinci, Florentine, 1452-1519, "San Donato of Arezzo and the Tax Collector" (Mr. Theodore T. Ellis). Lo Spagna (Giovanni Di Pietro), Umbrian, fl. 1503-1530, "St. Catherine of Siena" (Mrs. Martin Ryerson). Andrea Mantegna, Venetian, 1431-1506, "Tarquin and the Cumaean Sibyl" (Cincinnati Art Museum). Neroccio Di Bartolomeo, Sienese, 1447-1500, "Portrait of a Woman" (Joseph Widener). Piero Di Cosimo, Florentine, 1462-1521, "A Lady Holding a Rabbit" (Yale University). Pietro Perugino, Umbrian, 1445-1523, "The Nativity," "The Baptism of Christ," "Christ and the Woman of Samaria," "Noli Me Tangere" (Art Institute). Antonio Pollaiuolo,

Florentine, 1429-1498, "Rape of Deianira" (Yale University). Raphael, Roman, 1483-1520, "Portrait of a Man" (anonymously).

**ITALIAN PAINTINGS, 16th Century.**—Jacopo Bassano Da Ponte, Venetian, 1510-1592, "Adoration of the Magi" (Fogg Art Museum). Angelo Bronzino, Italian, 1503-1572, "Young Florentine Noblewoman" (Mr. and Mrs. Charles H. Worcester). Lorenzo Lotto, Venetian, 1480-1556, "Portrait of a Young Barberini" (Southern California Collector). Giovanni Battista Moroni, Brescian, 1510/25-1578, "Ludovico Madrizzo" (Mr. and Mrs. Charles H. Worcester). Moretto (Alessandro Bonvicino), Brescian, 1498-1555, "The Alabaster Vase" (Mr. and Mrs. William O. Goodman). Pontorno (Jacopo Carrucci), Florentine, 1494-1556/7, "The Halberdier" (Chauncey Devereux Stillman); "Portrait of a Lady" (Bottenwieser Collection). Schiavone (Andrea Meldolla), Venetian, 1522?-1582, "Flight into Egypt" (Mr. and Mrs. Charles H. Worcester). Tintoretto (Jacopo Robusti), Venetian, 1518-1594, "Alessandro Farnese" (Boston Museum); "Christ on the Lake of Galilee" (Arthur Sachs); "Madonna and Child" (Cleveland Museum); "Venus and Mars With Three Graces in a Landscape" (Art Institute). Titian, Venetian, 1477-1576, "Adoration of the Magi" (Arthur Sachs); "Danae" (anonymously); "Venus and the Lute Player" (Duveen Brothers). Paolo Veronese,

Venetian, 1528-1588, "Creation of Eve" (Art Institute); "Marriage of Saint Catherine" (anonymously); "Rest on the Flight into Egypt" (John and Mable Ringling Museum).

**ITALIAN PAINTING, 17th and 18th Century.**—Francesco Guardi, Venetian, 1712-1793, "Arch and Other Ruins" (Art Institute); "Ruined Archway" (Art Institute); "Ruins With Figures" (National Gallery of Art). Pietro Longhi, Venetian, 1702-1783, "The Dance" (Art Institute); "Blind Man's Buff" (Samuel H. Kress); "The Simulated Faint" (Samuel H. Kress). Alessandro Magnasco, Genoese, 1681-1747, "Arcadian Landscape" (Art Institute). Pierfrancesco Mola, Roman, 1612-1666, "Homer Dictating" (Art Institute). Giovanni Battista Piazzetta, Venetian, 1682-1754, "The Beggar Boy" (Art Institute). Francesco Solimena, Neapolitan School, 1657-1747, "Erminia and the Shepherds" (August Bontoux). Gianbattista Tiepolo, Venetian, 1696-1770, "Institution of the Rosary by St. Dominic," "Madonna and Child With St. Dominic and St. Hyacinth," "Rinaldo Enchanted by Armida," "Rinaldo and Armida in the Garden," "Armida Abandoned by Rinaldo," "Rinaldo and the Old Hermit," "St. Jerome in the Desert" (Art Institute).

**SPANISH PAINTING, 14th, 15th, 16th, 17th, 18th and 19th Centuries.**—Francisco Goya, 1746-1828, "Boy on a Ram" (Charles Deering Collection); "Bull Fight" (Arthur Sachs); "Duchess of Alba," "Duke of Alba," "Isidro Gonzales," 1801, (Charles Deering Collection); "Six Episodes in the Capture of the Bandit Margato by the Monk Pedro De Zaldivia: Margato Robs a Fat Purser" (Art Institute). El Greco (Domenico Theotocopoulis), 1541-1614, "Agony in the Garden" (Arthur Sachs); "Annunciation" (Mr. and Mrs. Ralph M. Coe); "The Assumption of the Virgin" (1577) (Art Institute); "Cardinal Don Fernando Nino de Guevara, Archbishop of Toledo" (Metropolitan Museum); "Coronation of the Virgin" (Max Epstein); "The Feast in the House of Simon" (Joseph Winterbotham); "Head of a Man" (Dr. F. H. Hirschland); "Parting of Christ and Mary" (Charles Deering Collection); "St. Ildefonso, Writing" (Andrew Mellon); "St. Martin and the Beggar" (Charles Deering Collection); "View of Toledo" (Metropolitan Museum). Master of St. George, Catalan, early XVth century, "St. George and the Dragon" (Art Institute). Attributed to Juan Bautista Delmazo, c. 1612-1667, "Spanish Woman With Fan" (Charles Deering Collection). Luis De Morales, 1509-1586, "Pieta" (George Harding). Attributed to Jusepe Ribera, "The Good Samaritan" (Wil-lits J. Hole). School of Navarre (?), "Scenes from the Lives of Christ and the Virgin," (1396) [The Lopez de Ayala Retable and Frontal] (Art Institute). Diego Silva Y Velasquez, Spanish, 1599-1660, "Isabella of Bourbon, First Queen of Philip IV of Spain" (Max Epstein); "Man With a Wine Glass" (Toledo Museum of Art); "St. John in the Wilderness" (Charles Deering Collection). Francisco De Zurbaran, Spanish, 1598-1661, "Saint Romanus, Martyr" 1638 (Charles Deering Collection).

**ENGLISH PAINTING, 18th and early 19th Centuries.**—Richard Parkes Bonington, 1802-1828, "Santa Maria Della Salute" (Worcester Art Museum); "Figures Crossing a Stream" (Francis Neilson). John Constable, 1776-1837, "Hampstead Heath" (Cyrus H. McCormick); "Stoke-By-Nayland" (Art Institute). Thomas Gainsborough, 1727-1788, "Countess of Bristol" (Art Institute); "Landscape With a Bridge"

(Duveen Brothers); "Queen Charlotte of England" (Jules S. Bache); "Skirts of the Wood" (Art Institute). William Hogarth, 1697-1764, "Monamy and Walker" (Art Institute); "Portrait of Sir Edward Walpole" (Chester H. Johnson Gallery). John Jackson, 1778-1831, "An English Gentleman" (Art Institute). Sir Thomas Lawrence, 1769-1830, "Mrs. Wolff (1813-1815)" (Art Institute); "Portrait of a Lady" (Frederick T. Haskell). Sir Henry Raeburn, Scotch, 1756-1823, "Honorable Mrs. Veitch" (Francis Neilson); "John Johnstone of Alva, His Sister, Dame Betty and His Niece, Miss Wedderburn" (Mr. and Mrs. Robert Schuette); "Mrs. Roderick MacNeill" (Cyrus H. McCormick). Sir Joshua Reynolds, English, 1723-1792, "The Honorable Mrs. Watson" (Arthur J. Secor and the Toledo Museum of Art). George Romney, 1734-1802, "Mrs. Francis Russell" (Art Institute). Joseph M. W. Turner, 1775-1851, "Dutch Fishing Boats" (Art Institute); "Evening of the Deluge" (Mrs. Wm. R. Timken). Richard Wilson, 1713-1782, "Italian Landscape With Cliffs and Castle" (Art Institute). Johann Zoffany, 1725-1810, "The Dutton Family Group" (M. Knoedler & Co.).

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**FRENCH PAINTING, 17th, 18th and early 19th Centuries.**—Francois Boucher, 1703-1770, "Bathing Nymph" (Art Institute). Jean Baptiste Simeon Chardin, 1699-1779, "The Industrious Mother" (Private Collection); "The Little School Mistress" (anonymously); "Still Life: Eggs" (Art Institute). Jacques Louis David, 1748-1825, "Mme. Jeanne De Richemond and Her Son, Eugene" (Edward J. Berwind). Jean-Honore Fragonard, 1732-1806, "Portrait of Hubert Robert" (Jacques Seligmann & Co.); "Rest of the Holy Family" (anonymously). Claude Gellée, called "Le Lorrain," 1600-1682, "Landscape With Reposing Huntsmen" (Smith College Museum). Jean Auguste Dominique Ingres, 1780-1867, "Mlle. Jeanne Gonin" (Taft Museum). Nicolas Lancret, 1690-1743, "The Duet" (E. J. Stehli); "Love in the Wood" (Wildenstein & Co.); "The Swing" (Wildenstein & Co.). Louis Lenain, 1593-1648, "The Peasant Family at the Well" (Art Institute). Mathieu Lenain, 1607-1677, "The Card Players" (Worcester Art Museum). Jean Baptiste Joseph Pater, 1695-1736, "Fete Champetre" (Mrs. Ralph Harman Booth); "Pastoral Pleasures" (Mrs. Wm. R. Timken); "Love and Jest" (Edward J. Berwind). Nicolas Poussin, 1594-1665, "St. John on Patmos" (Art Institute). Hubert Robert, 1733-1808, "The Fountains" (Art Institute); "Landscape With Figures" (Samuel H. Kress).

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**FRENCH PAINTING, 19th Century.**—Theodore Chasseriau, 1819-1856, "The Fisherman's Wife and Child" (Rhode Island School of Design). Camille Corot, 1796-1875, "Arleux-Palluel, the Bridge of Trysts" (Art Institute); "Interrupted Reading" (Art Institute); "Jumieges" (Smith College Museum); "St. Salvi Church, Albi" (Art Institute); "View of Volterra," 1838 (Chester Dale Collection); "Wounded Eurydice" (Art Institute). Gustave Courbet, 1819-1877, "An Alpine Scene (1874)" (Art Institute); "Mere Gregoire [Mme. Andler-Keller]" (Art Institute); "The Toilet of a Bride" (Smith College Museum of Art). Honore Daumier, 1808-1879, "Don Quixote and the Windmills" (Art Institute); "The Drinkers" (Adolph Lewisohn Collection); "Two Lawyers" (Art Institute); "The Uprising" (Phillips Memorial Gallery). Eugene Delacroix, 1798-1863, "Arab Rider Attacked by a Lion" (Art Institute); "Dante's Bark" (Art Institute); "The Lion Hunt," 1854 (Angell-Norris Collection); "The Lion Hunt," 1861

## Miro's Surrealist Dog Barks at the Moon



"Dog Barking at the Moon," by Joan Miro. Lent by Albert Eugene Gallatin.

(Art Institute); "Saracens and Crusaders" (Art Institute); "Spring—Bacchus and Ariadne" (Albert Gallatin). Jean Francois Millet, 1814-1875, "The Bather" (A. M. Barnhart Estate); "Bringing Home the New-Born Calf" (Art Institute); "The First Madame Millet (?)" (Art Institute); "The Keeper of the Herd, Sunset" (Art Institute); "In Auvergne" (Art Institute); "The Little Shepherdess" (Art Institute); "The Rail-Splitter" (Art Institute); "The Sheep-Shearers" (Art Institute); "Woman Feeding Chickens" (Art Institute). Adolphe Monticelli, 1824-1886, "Garden Scene" (Mr. and Mrs. Charles H. Worcester). Henri Regnault, 1843-1871, "Young Woman's Portrait (1863)" (Art Institute). Alfred Stevens, Belgian, 1828-1906, "At the Railway Station" (Art Institute).

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**INTERNATIONAL PAINTING, 19th and 20th Centuries.**—Eugene Carriere, French, 1849-1906, "Lady With a Dog (1885)" (Art Institute). Jean-Louis Forain, French, 1852-1931, "George Moore Leaving the Opera" (Fogg Art Museum); "In the Wings (1899)" (Art Institute); "Tight-Rope Walker" (Mrs. Emily Crane Chadbourne). Walter Greaves, English, 1841-1930, "James McNeill Whistler" (1869) (Art Institute). Augustus E. John, English, b. 1879, "The Rogue (1923)" (Art Institute). Sir John Lavery, Irish, b. 1857, "A Grey Day, Tangier" (Art Institute). Bruno Liljefors, Swedish, b. 1860, "Hawk and Partridge" (Charles Deering Collection). Antonio Mancini, Italian, 1852-1930, "Girl Reclining" (Charles Deering Collection). Sir William Orpen, Irish, 1878-1931, "The Old Cabman" (Art Institute); "Myself and Venus" (Carnegie Institute); "A Woman in Gray" (Art Institute). Puvion De Chavannes, French, 1824-1898, "The Fisherman's Family," 1887 (Art Institute). Dante Gabriel Rossetti, English, 1828-1882, "Beata Beatrix" (Art Institute). Joaquin Sorolla, Spanish, 1863-1923, "The Two Sisters, Valencia (1909)" (Art Institute). Anders Leonard Zorn, Swedish, 1860-1920, "Interior With Nudes (1905)" (Art Institute); "Midsummer Dance (1897)" (Charles Deering

Collection). Ignacio Zuloaga, Spanish, b. 1870, "The Actress Consuelo" (Art Institute).

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**DEGAS, MONET, ETC.**—Edgar Degas, 1834-1917, "At the Races: 'They're Off'" (Fogg Art Museum); "Ballet Dancer" (Charles Deering Collection); "Ballet Girls on the Stage" (Art Institute); "Carriage at the Races in Provence" (Museum of Fine Arts, Boston); "Dancers Preparing for the Ballet" (Mr. and Mrs. Potter Palmer); "The Laundresses" (Mr. and Mrs. Howard J. Sachs); "Mlle. Fiocre in the Ballet of 'La Source'" (Brooklyn Museum); "The Millinery Shop" (Art Institute); "The Morning Bath" (Art Institute); "Race Course: Before the Start (1884)" (Lizzie P. Bliss Estate); "Uncle and Niece" (Art Institute); "Woman With Boa" (Joseph Winterbotham). Claude Monet, 1840-1926, "Argenteuil-on-the-Seine (1868)" (Art Institute); "The Beach at Sainte-Adresse (1867)" (Art Institute); "Boats in Winter Quarters, Etretat (1885)" (Art Institute); "Charing Cross, London, (1901)" (Art Institute); "The Cliff Walk" (Art Institute); "Coast Guard's Shack (1897)" (Art Institute); "Fruit: Apples and Grapes" (Art Institute); "The Artist's Garden at Argenteuil" (Art Institute); "The Old St. Lazare Station: Train for Normandy (1877)" (Art Institute); "Still Life: Pheasants and Partridge (1880)" (Mr. and Mrs. Potter Palmer). Camille Pissarro, French, 1831-1903, "Cafe-au-Lait (1881)" (Art Institute). Alfred Sisley, French, 1839-1899, "Sand Heaps (1875)" (Art Institute); "Street in Moret" (Art Institute).

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**PAINTINGS BY CEZANNE.**—Paul Cezanne, French, 1839-1906, "Auvers-sur-Oise, Village Panorama" (Art Institute); "The Basket of Apples" (Art Institute); "The Bathers" (Robert Rutherford McCormick); "The Card Players" (Stephen C. Clark); "Choquet in his Study" (Estate of Miss Lizzie Bliss); "L'Estaque" (Art Institute); "Flowers and Fruit" (Art Institute); "The 'Jas de Bouffay' (Aix-en-Provence)" (M. Knoedler & Co.); "Madame Cezanne (?) in Blue" (M. Knoedler

& Co.); "Man in Blue" (Mrs. A. Conger Goodyear); "Portrait of a Girl" (Dr. and Mrs. Harry Bakwin); "Provençal Landscape" (Marie Harriman Gallery); "The Road that Turns" (Smith College Museum of Art); "Road to Auvers" (John Nicholas Brown); "Seated Man" (Adolph Lewisohn Collection); "Still Life With Apples" (Estate of Miss Lizzie Bliss); "Still Life With Clock" (Wildenstein & Co.).

**CHIEFLY BY MANET AND RENOIR.**—Albert André, French, "Portrait of Renoir" (1914) (Art Institute). Henri Fantin-Latour, French, 1836-1904, "Portrait of Edouard Manet" (Art Institute). Edouard Manet, French, 1832-1883, "Boulogne Roadstead" (Art Institute); "Bull Fight" (Mrs. Martin Ryerson); "Departure of the Folkestone Boat" (Mr. Carroll Tyson); "In the Garden" (Mr. and Mrs. J. Watson Webb); "Jesus Mocked by the Soldiers" (Art Institute); "Le Journal Illustre" (Art Institute); "The Music Lesson" (Charles Deering Collection); "The Philosopher" (Art Institute); "The Philosopher" (Art Institute); "The Race-Course at Longchamp" (Art Institute); "The Railroad (1873)" (Horace Havemeyer). Berthe Morisot, French, 1841-1895, "Woman at her Toilet" (Art Institute). Auguste Renoir, 1841-1919, "Algerian Girl (1883)" (Art Institute); "At the Milliner's" (Fogg Art Museum); "At the Piano" (Mrs. Martin Ryerson); "Bather (1885)" (Durand-Ruel, Inc.); "Child in White" (Art Institute); "Chrysanthemums" (Art Institute); "Diana, Huntress (1867)" (Chester Dale Collection); "The Flower on the Hat" (Art Institute); "Fruits of the Midi (1881)" (Art Institute); "Lady Sewing (1879)" (Art Institute); "Luncheon of the Boating Party (1881)" (Phillips Memorial Gallery); "Moulin de la Galette (1876)" (John Hay Whitney); "Near the Lake" (Art Institute); "On the

Terrace (1881)" (Art Institute); "Picking Flowers" (Art Institute); "The Rower's Lunch" (Art Institute); "Two Little Circus Girls" (Art Institute).

**GAUGUIN, ROUSSEAU AND SEURAT.**—Paul Gauguin, French, 1848-1903, "At the Edge of the Forest (1892)" (Marie Harriman Gallery); "Autrefois [Mata Mua] (1892)" (Mr. and Mrs. Gilbert E. Fuller); "Beach Scene, Tahiti [Te Tini Na Ve Ite Rata] (1899)" (A. Conger Goodyear); "The Day of the God [Mahana No Atua]" (Art Institute); "Landscape [Te Burao] (1892)" (Art Institute); "Martinique (1887)" (Mr. and Mrs. Charles H. Worcester); "Mlle. Marie Henry" (Art Institute); "Oh, You're Jealous [No Te Aha Oe Riri] (1896)" (Art Institute); "Seated Woman [Te Faaturuma] (1891)" (Worcester Art Museum); "Sunflowers (1901)" (Mrs. Robert Rutherford McCormick); "Tahiti Woman With Children (1901)" (Art Institute); "Te Raau Rahi (1891)" (Art Institute); "Two Tahitian Women (1899)" (William Church Osborn); "Village Turkeys (1888)" (Art Institute); "We Greet You Mary" [La Orana Maria] (1891) (Adolph Lewisohn Collection). Henri-Julien Rousseau, French, 1844-1910, "Exotic Landscape (1910)" (Mrs. Robert Rutherford McCormick); "The Jungle, (1908)" (Mrs. Patrick J. Hills); "The Waterfall (1910)" (Art Institute). Georges Seurat, French, 1859-1891, "Sunday on the Island of the Grande Jatte" (Art Institute).

**TOULOUSE-LAUTREC AND VAN GOGH.**—Henri de Toulouse-Lautrec, French, 1864-1901, "At the Moulin Rouge (1892)" (Art Institute); "A Dance at the Moulin de la Galette (1889)" (Art Institute); "In the Circus Fernando: The Ringmaster" (Art Institute); "May Milton" (Mr. and Mrs. Walter S. Brewster). Vincent Van Gogh, Dutch, 1853-1890, "Banks of the River: La Grenouillère" (M. Knoedler & Co.); "The Bedroom at Arles" (Art Institute); "La Berceuse (Mme. Roulin) (1899)" (Art Institute); "The First Steps (After Millet)" (Julius Oppenheimer); "House on the Crau" (A. Conger Goodyear); "Montmartre" (Art Institute); "The Pavers: Street in St. Remy" (anonymously); "Portrait of Mlle. Gacher" (Chester Dale Collection); "Public Gardens at Arles" (Phillips Memorial Gallery); "Roulin the Postman" (Robert Treat Paine, 2nd); "Sunset Over Ploughed Fields" (Julius Oppenheimer); "White Roses" (Marie Harriman Gallery); "Women of the Fields" (Chester H. Johnson Galleries).

**MATISSE AND PICASSO.**—Henri Matisse, French, "The Bridge of Saint-Michel (1900)" (M. Knoedler & Co.); "By the Window (Nice, 1918)" (Art Institute); "Carnival at Nice (1922)" (Mr. and Mrs. Ralph M. Coe); "Decorative Composition (Odalisque With the Straight Back)" (Pierre Matisse Gallery); "Harmony in Yellow (1928)" (Pierre Matisse Gallery); "Interior (1924)" (Miss Etta Cone); "Large Interior, Nice (1921)" (Pierre Matisse Gallery); "Poppies (c. 1919)" (Robert H. Tannahill); "Still Life: 'Histoire Juives' (1924)" (Samuel S. White); "White Plumes (1919)" (Stephen C. Clark); "Woman Before an Aquarium (Nice, 1921)" (Art Institute). Pablo Picasso, Spanish, "Blue Room (1901)" (Phillips Memorial Gallery); "Figures (Pink) (1903-04)" (Leonard C. Hanna Jr.); "Le Gourmet (1903)" (Josef Stransky through the Worcester Art Museum); "The Guitarist (1903)" (Art Institute); "On the Upper Deck (1901)" (Art Institute); "The Toilet (1906)" (Buffalo Fine Arts Academy); "Woman and

Child at a Fountain (1905)" (Mr. and Mrs. Potter Palmer); "Woman Combing her Hair (c. 1906)" (Marie Harriman Gallery); "Woman in White (c. 1923)" (Lizzie Bliss Estate); "Woman With a Fan (1905)" (Marie Harriman Gallery); "Woman With Loaves (c. 1905)" (Pennsylvania Museum of Art).

**AMERICAN PAINTING, 18th and early 19th centuries.**—Joseph Blackburn, worked 1753-1763, "Sir Jeffrey Amherst" (Herbert Lee Pratt). John Singleton Copley, 1737-1815, "Brass Crosby, Lord Mayor of London" (Art Institute); "Dorothy Murray" (Fogg Art Museum); "Master Augustus Brine" (Private Collection); "Mrs. Seymour Fort" (Wadsworth Atheneum). Ralph Earl, 1751-1801, "Mother and Child" (Art Institute). Robert Feke, c. 1705-c. 1751, "Self Portrait" (Rev. Henry Wilder Foote). Chester Harding, 1792-1866, "Mr. George Hallett," "Mrs. George Hallett" (Art Institute). Johan Hesselius, 1728-1778, "Charles Calvert of Maryland, Fifth Lord Baltimore" (Gen. Lawrson Riggs). Samuel F. B. Morse, "Susan Root Fitch" (Mrs. Forbes Hawkes). Edward Savage, 1761-1817, "George Washington" (Art Institute). Gilbert Stuart, 1755-1828, "George Washington" (Samuel W. Weis); "George Washington" (Art Institute); "Major-General Henry Dearborn" (Art Institute); "Mrs. Perez Morton" (Worcester Art Museum). Thomas Sully, 1793-1872, "Mrs. George Lingen" (Art Institute). Samuel Lovett Waldo, 1782-1861, "Major-General Andrew Jackson" (Mr. and Mrs. William A. Fisher); "Mrs. J. F. Mackie" (Art Institute). Benjamin West, 1738-1820, "Troilus and Cressida" (Art Institute).

**AMERICAN PAINTING, 19th and 20th centuries.**—Cecilia Beaux, 1863—, "After the Meeting" (Toledo Museum). George W. Bellows, 1882-1925, "Love of Winter" (Art Institute); "My Mother" (Art Institute); "The Picnic" (Adolph Lewisohn Collection); "A Stag at Sharkey's" (Cleveland Museum). Ralph A. Blakelock, 1847-1919, "The Vision of Life" (Mr. and Mrs. Charles H. Worcester). Emil Carlsen, 1853-1932, "Connecticut Hillside" (Art Institute). Mary Cassatt, 1845-1926, "At the Opera" (Boston Museum); "Girl Combing Her Hair" (Chester Dale Collection); "The Toilet" (Art Institute). William M. Chase, 1849-1916, "Alice" (Art Institute). Arthur B. Davies, 1862-1928, "Avatar" (Art Institute); "The Choral Sea" (Art Institute); "Evening Among Ruins" (Art Institute); "Full-Orbed Moon" (Art Institute); "Helen the Dawn Flower" (Art Institute); "Italian Landscape" (Museum of Modern Art); "Jewell-Bearing Tree of Amity" (Art Institute); "Maya, Mirror of Illusions" (Art Institute); "Pearl and Jet" (Art Institute); "Silver Springs" (Mrs. Martin A. Ryerson); "Two Voices: Harmony and Discord" (Art Institute). Frank Duveneck, 1848-1919, "The Music Master" (Phillips Memorial Gallery); "The Whistling Boy" (Cincinnati Art Museum). Thomas Eakins, 1844-1916, "Addie" (Pennsylvania Museum); "Music" (Art Institute); "The Pathetic Song" sketch, (Babcock Gallery). George Fuller, 1822-1884, "Psyche" (Art Institute). Charles W. Hawthorne, 1872-1930, "Little Sylvia" (Art Institute). Robert Henri, 1865-1929, "Herself" (Art Institute). Winslow Homer, 1836-1910, "The Herring Net" (Mrs. Martin A. Ryerson); "The Lookout—All's Well" (Boston Museum); "On the Lee Shore" (Rhode Island School of Design); "Signal of Distress" (Ralph Cudney); "Watching the Breakers" (Art Institute). George Inness, 1825-1894, "Coast of Cornwall" (Mr. and Mrs. Charles H. Worcester); "Moonlight on



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Passamaquoddy Bay" (Art Institute); "The Storm" (Art Institute). Gari Melchers, 1860-1932, "Mother and Child" (Art Institute); "An Old Salt," sketch, (Art Institute). Maurice Prendergast, 1861-1924, "Resting at St. Malo" (Columbus Gallery of Fine Arts). Theodore Robinson, 1852-1896, "Landscape" (William S. Stimmel). Albert P. Ryder, 1847-1917, "Diana's Hunt" (Ralph Cudney); "Elegy in a Country Churchyard" (Ralph Cudney); "Moonlight in Maine" (Art Institute); "Death on a Pale Horse" (Cleveland Museum). John S. Sargent, 1856-1925, "Mrs. Charles Gifford Dyer" (Art Institute); "Nude Study of an Egyptian Girl" (Charles Deering Collection); "Rehearsal of the Lamoureux Orchestra, Paris" (Charles Deering Collection); "Robert Louis Stevenson" (Mrs. H. Payne Whitney); "Venetian Glass Workers" (Art Institute). Abbott H. Thayer, 1849-1921, "Boy" (Art Institute); "Study for an Angel" (Layton Art Gallery). John H. Twachtman, 1853-1902, "From the Upper Terrace" (Art Institute); "Gloucester" (Art Institute); "Snow-Bound" (Art Institute); "The Waterfall" (Charles Deering Collection). J. Alden Weir, 1825-1919, "The Gray Bodice" (Art Institute). James A. McNeill Whistler, 1834-1903, "The Artist in the Studio" (Art Institute); "Nocturne in Black and Gold: Southampton Waters" (Art Institute); "Portrait of the Artist's Mother, Arrangement in Grey and Gold" (The Louvre through the Museum of Modern Art).

## CONTEMPORARY AMERICAN PAINTING

Christian Abrahamsen, "Portrait of Mr. J." Jean Crawford Adams, "Pinehurst." Katherine Langhorne Adams, "Ten O'Clock Breakfast" (Coburn Estate). Wayman Adams, "Joseph Pennell" (Art Institute). Ivan L. Albright,

"Heavy the Oar to Him Who Is Tired." Joseph Allworthy, "Reflections." Anthony Angarola, 1893-1929, "Main Traveled Road, Cagnes" (Art Institute). Boris Anisfeld, "Early Snow" (R. W. Glasner). Edmund Archer, "Brick Carrier." Emil Armin, "The Open Bridge."

Frederic Clay Bartlett, "Fish." Macena Barton, "Beatrice." Gifford Beal, "The Spotlight" (Art Institute). Frank W. Benson, "A Rainy Day" (Art Institute). Tressa Emerson Benson, "Girl's Head." Thomas H. Benton, "Cotton Pickers." Theresa F. Bernstein, "View of Gloucester." Louis Betts, "The Sea Shell" (Art Institute). George Biddle, "Folly Beach Pavilion" (Frank K. M. Rehn). Fred Biesel, "Dunes Landscape." Isobel Bishop, "Girl Combing Her Hair" (Whitney Museum). Arnold Blanch, "The Bather" (Frank K. M. Rehn). Ernest L. Blumenschein, "Adobe Village, Winter" (Grand Central Art Galleries). Aaron Bohrod, "Burlesque." Guy Pene Du Bois, "Four Arts Ball." Adolph Borie, "Seated Nude" (Whitney Museum). Harry Botkin, "Angelo Brothers" (Downtown Gallery). Louis Bouche, "Stamford Harbor" (Whitney Museum). Alexander Brook, "The Children's Lunch" (Art Institute). Edward Bruce, "Tuscan Farm" (Milch Galleries). George De F. Brush, "Family Group" (Art Institute). Claude Buck, "Free Coffee." Karl Albert Buehr, "Girl by Stream." Charles E. Burchfield, "Promenade" (A. Conger Goodyear). Bryson Burroughs, "The Fisherman" (Art Institute).

Edgar Spier Cameron, "Cabaret, Breton" (Art Institute). Arthur B. Carles, "Arrangement" (Art Institute). John Carroll, "The Siamese Cat" (Frank Crowninshield). Francis Chapin, "The Pink House" (Art Institute). James Chapin, "Negro Boxer" (M. H. Collins).

Russell Cheney, "Kittery Point." Nicolai Cikovsky, "Pigeons" (Art Institute). Ralph Elmer Clarkson, "Nouvart Dzeron, a Daughter of Armenia" (Art Institute). Glenn Coleman, 1887-1932, "The Park" (Downtown Gallery). John E. Costigan, "Sheep at the Brook" (Art Institute). Richard M. Crisler, "Canyon Landscape." John Steuart Curry, "Baptism in Kansas" (Whitney Museum).

Gustaf Dalstrom, "Snowbound." Randall Davey, "The Jockey" (Grand Central Art Galleries).

Stephen Etnier, "Near Baltimore" (Milch Galleries).

Jerry Farnsworth, "Consuela." Nicolai Fechin, "Lady in Pink" (William S. Stimmel). Lauren Ford, "Vision of the Innocents." Ruth Van Sickle Ford, "New England." Frances Foy, "Betty." Frederick C. Frieske, "Torn Linenier" (St. Louis Art Museum). Maurice Fromkes, 1872-1931, "Angelita and Her Mother" (Milch Galleries).

Daniel Garber, "Hills on Byram" (Art Institute). Walter Gay, "The Commode" (Art Institute). Howard Giles, "MacMahan's Maine" (Art Institute). William J. Glackens, "Chez Mouquin" (Art Institute). Anne Goldthwaite, "Selma" (Downtown Gallery). Harry Gottlieb, "Winter Landscape" (Frank K. M. Rehn). John R. Grabach, "Washday in Spring" (Art Institute). Frederic M. Grant, "Orchestration." J. Jeffrey Grant, "Industry." Frances Cranmer Greenman, "Patty With Apples." Davenport Griffen, "Romany Gut, St. Thomas." Oliver D. Grover, 1861-1927, "June Morning, Lake Orta" (Art Institute).

Samuel Halpert, 1884-1930, "After the Siesta" (Private Collection). Marsden Hartley, "The Window" (Columbus Gallery). Childe Hassam, "New England Headlands" (Art Institute). Knute Heldner, "The Cotton

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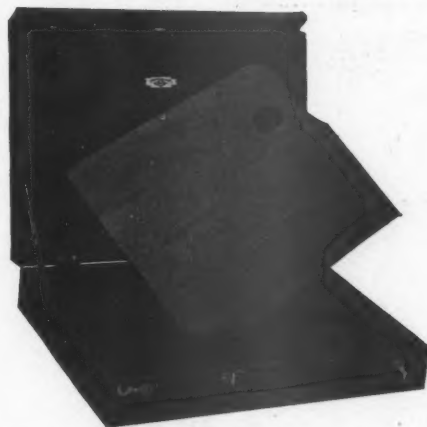
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Rudolph F. Ingerle, "Swapp'n' Grounds" (Art Institute).

John C. Johansen, "Evening Hour" (Art Institute). J. Theodore Johnson, "The Black Mantilla" (Art Institute).

Morris Kantor, "Haunted House" (Art Institute). Bernard Karfiol, "Hilda" (Whitney Museum). Camile A. Kauffmann, "Ballet Girl." Henry G. Keller, "First Show at Two." Leon Kelly, "La Goulue" (La France Institute). Rockwell Kent, "Mount Equinox, Winter" (Art Institute). Alice Riddle Kindler, "Winter, St. Vincent." Georgina Klitgaard, "Winter." Karl Knaths, "Rooster" (Downtown Gallery). Walter Krawiec, "The Big Top." Leon Kroll, "Leo Ornstein at the Piano" (Art Institute). Louis Kronberg, "Watching the Dancers" (Mr. and Mrs. Charles H. Worcester). Max Kuehne, "Main Street, Gloucester." Walt Kuhn, "Girl With Mirror" (Phillips Memorial Gallery). Yasuo Kuniyoshi, "The Swimmer" (Columbus Gallery of Fine Arts).

Harry B. Lachman, "The Tower, Cormery" (Art Institute). Sidney Laufman, "Landscape" (Downtown Gallery). Ernest Lawson, "Ice-Bound Falls" (Art Institute). Hayley Lever, "Misty Morning, Nantucket" (Milch Galleries). Beatrice S. Levy, "Maude." Jonas Lie, "Deep River" (Whitney Museum). Luigi Lucioni, "My Sister Alice." George Luks, "Otis Skinner" (Phillips Memorial Gallery).

Peppino Mangravite, "Family Portrait" (Phillips Memorial Gallery). Irving Manoir, "The Carousel." Reginald Marsh, "Tattoo and Haircut" (Frank K. M. Rehn). Virginia A. McCall, "Spring." Henry Lee McFee, "Interior With Still Life" (Frank K. M. Rehn). Herman Menzel, "The White Horse." Willard LeRoy Metcalf, 1858-1925, "Icebound" (Art Institute). Herbert Meyer, "East River" (Macbeth Gallery). William Meyerowitz, "Staffordshire." Kenneth Hayes Miller, "Interior" (Los Angeles Museum). Ross Moffett, "Gull House." Hermon More, "Landscape." Archibald John Motley, Jr., "Blues." Hermann Dudley Murphy, "Charles H. Woodbury" (Art Institute). Jerome Myers, "The End of the Street" (Art Institute).

John W. Norton, "Light and Shadow" (Art Institute).

Sam Ostrowsky, "Still Life with Lemons and Melon" (David A. Smart).

Pauline Palmer, "Against the Light" (Mrs. John E. Jenkins). Robert Phillip, "Night Club Hostess." Marjorie Phillips, "Breakfast Table." Waldo Pierce, "Bulls at Pamplona." Joseph Pollet, "Parlor, Bedroom and Bath" (Downtown Gallery). Tunis Ponsen, "Rock Quarry" (Chicago Galleries Ass'n). Abram Poole, "Miss McFadden" (Art Institute). Henry Varnum Poore, "Nude at Table" (Montross Galleries). Constantine Pougialis, "Water Carriers."

Grace Ravlin, "Procession of Il Redentore, Venice" (Art Institute). Edward W. Redfield, "The Village in Winter" (William S. Stimmel). Louis Ritman, "La Toilette." Increase Robinson, "Spring Morning." Leon Roecker, "Wisconsin Farmyard." Doris Rosenthal, "Garret Studio." W. Vladimir Rousseff, "Figure with Still Life" (Le Roy Steffen). Eugene Savage, "Arbor Day" (Art Institute).

Carl Schmitt, "A Picnic" (Arthur Judson). Henry Schnakenberg, "Girl at Window" (Kraushaar Gallery). Flora I. Schofield, "The Prayer." William S. Schwartz, "Chicago River Harbor." Leopold Seyffert, "A Basque." Charles Sheeler, "Ford Factory" (Private Collection). Millard Sheets, "Women of Cartagena" (Mrs. H. A. Everett). Everett Shinn, "London Hippodrome" (Art Institute). Gerrit V. Sinclair, "Pont Royal." John Sloan, "Backyard, Greenwich Village" (Kraushaar). George Melville Smith, "Interior." Jacob Getlar Smith, "The Peasant." Judson Smith, "A Deserted Mill." Raphael Soyer, "The Subway." Elizabeth Sparhawk-Jones, "Shop Girls" (Art Institute). Eugene Speicher, "Babette" (Carnegie Institute). Francis Speight, "Late Afternoon" (Milch Galleries). Robert Spencer, "The Huckster Cart" (Art Institute). John Stephan, "East Division Street." Maurice Sterne, "Afternoon at Anticoli" (Phillips Memorial Gallery).

Henry O. Tanner, "The Two Disciples of the Tomb" (Art Institute). Helen J. Taylor, "Cat and Whatnot." Frederic Tellander, "Winter in the White Mountains." Paul Trebilcock, "Nude." Carroll Tyson, "Maine."

Walter Ufer, "Solemn Pledge, Taos Indians" (Art Institute).

Laura Van Pappelendam, "Back of the Church." Stuyvesant Van Veen, "Below Queensboro Bridge, New York" (E. Felix Shaskan). Dorothy Varian, "Interior with Nude and Stove" (Private Collection).

Franklin C. Watkins, "Suicide in Costume" (Albert C. Lehman). Max Weber, "Still Life with Loaf of Bread" (Private Collection). Harold Weston, "Woman Smoking." Warren Wheelock, "The Arrival." Guy Wiggins, "Lightly Falling Snow" (Art Institute). Charles A. Wilimovsky, "On the Way to the Pueblo, New Mexico" (Frank G. Logan). Irving Wiles, "The Family" (Through Grand Central Art Galleries). Grant Wood, "American Gothic" (Art Institute). Robert Strong Woodward, "A Country Piazza" (Macbeth Gallery). Marguerite Zorach, "Snow and Steam." Zsissy, "After the Meal."

#### CONTEMPORARY FRENCH PAINTING.

—Albert André, "Catalan Bathers at Marseilles" (Art Institute); "Sewing" (Art Institute); "Square des Batignolles, Paris" (Art Institute). Pierre Bonnard, "Breakfast Room" (Frank Crowninshield); "The Dining Room" (Mr. and Mrs. Walter S. Brewster); "Early Spring" (Phillips Memorial Gallery); "The Palm" (Phillips Memorial Gallery); "Vestibule" (Mr. and Mrs. Charles H. Worcester). Georges Capon, "The Cape, Terrace—an Habitude" (Oscar F. Mayer). Maurice Denis, "In the Forest" (Art Institute). André Deraip, "The Bagpipe Player" (Mr. and Mrs. James T. Soby); "Bridge at Ollieres" (Marie Harriman Gallery); "Forest at Martigues" (Art Institute); "The Fountain" (Art Institute); "Grapes" (Art Institute); "Landscape" (Art Institute); "Landscape in the Midi" (Marie Harriman Gallery); "Window in the Park" (Mrs. Cornelius J. Sullivan). Charles Dufresne, "Scene in Morocco" (Worcester Art Museum); "Still Life: Flowers" (Frederic Clay Bartlett); "Still Life With Compote" (Art Institute). Raoul Dufy, "Villerville" (Art Institute). E. Othon Friesz, "Figure Composition" (Detroit Institute); "Harbor of Toulon" (Art Institute). Edouard Goerg, "The Epicure" (Art Institute); "Table D'Hotel" (Carter H. Harrison). Andre Lhote, "French Landscape" (Oscar F. Mayer); "Women of Avignon" (Art Institute). Jean Marchand, "The Garden" (Art Institute); "The Hill" (Art Institute). Albert Marquet, "Environ of Algiers" (Art Institute); "Pont St. Michel,

Paris" (Art Institute). Amadeo Modigliani, "Double Portrait" (Art Institute); "Gypsy Woman and Child" (Chester Dale Collection). Jules Pascin, "Claudine Resting" (Carter H. Harrison). Jean Puy, "Woman in Red" (Art Institute). Odilon Redon, "Andromeda" (Art Institute); "Bouquet of Flowers" (Art Institute); "A Cat" (Art Institute); "Young Girl" (Art Institute). Andre D. De Segonzac, "Bridge at Joinville" (Kraushaar Gallery); "Landscape—Spring," (Frank Crowninshield); "A Summer Garden" (Art Institute). Maurice Utrillo, "Rue St. Vincent de Paul" (Art Institute); "Street in Paris" (Art Institute). Henri Verge-Sarrat, "Jeanne D'Arc Street, Ill d'Yeu" (Oscar F. Mayer). Maurice De Vlaminck, "Rue to the Village" (Mr. and Mrs. Frederic Clay Bartlett, Jr.); "Village" (Art Institute). Edouard Vuillard, "Child in a Room" (Art Institute); "Interior" (Mr. and Mrs. Charles H. Worcester).

#### CONTEMPORARY INTERNATIONAL PAINTING.

—Hermengildo Anglada Camarasa, Spanish, "Cove of Puat" (Homer Saint-Gaudens); "Girl with the Green Eyes" (Charles Deering Collection). Felice Carena, Italian, "The Class" (Albert C. Lehman). Anto Carte, Belgian, "Motherhood" (Carnegie Institute). Felice Casorati, Italian, "A Pupil" (Boston Museum). Marc Chagall, Russian, "Portrait of a Rabbi" (P. M. Sweeney). Jacques Chapiro, Russian, "Landscape" (David A. Smart). Ferruccio Ferrazzi, Italian, "Horitia and Fabiola" (William S. Stimmel). Robert Genin, Russian, "Thirst" (Art Institute). Ferdinand Hodler, Swiss, "The Grand Muveran" (Art Institute). Augustus John, English, "Portrait of Dr. Stresemann" (Buffalo Fine Arts Academy). Joan Junyer, Spanish, "Festival in Mallorca" (Albert C. Lehman). Georges Kars, Czechoslovakian, "Oriental Girl with a Jar" (Carter H. Harrison). Per Krogh, Norwegian, "The Ambassador—A Nouveau Riche" (Carter H. Harrison). A. K. Lawrence, English, "Head of a Young Woman" (Albert C. Lehman). Barnard Lintott, English, "Clown with Butterfly." John Nash, English, "Meadle" (Boston Museum). Dod Proctor, English, "Girl With Parrot" (William S. Stimmel). Diego Rivera, Mexican, "The Rivals" (Private Collection). Giovanni Romagnoli, Italian, "After the Bath" (Edgar J. Kaufmann). Jose Gutierrez Solana, Spanish, "The Tooth-Extractor" (Brooklyn Museum). Haim Soutine, Russian, "Small Town Square" (Art Institute). C. Terechkovitch, Russian, "Jalasone" (David A. Smart). Eugene Zak, Polish, "The Shepherd" (Art Institute).

#### CONTEMPORARY GERMAN PAINTING.

—Max Beckmann, "Landscape With Factories" (J. B. Neumann); "The Old Actress" (Private Collection). Heinrich Campendonk, "Still Life With Cat" (Société Anonyme); "The White Tree" (Katherine S. Dreier). Otto Dix, "Dr. Meyer-Hermann" (Museum of Modern Art). Dietz Edzard, "Girl Combing Her Hair" (Josef Stransky). A. Erbsloh, "Landscape" (Dr. Karl Lilienfeld). "Ewald, Landscape" (Dr. Karl Lilienfeld). Erich Heckel, "Boats" (Dr. W. R. Valentiner). Karl Hofer, "Girl With Melons" (Worcester Art Museum). Alexei Jawlensky, "Head of a Girl" (Mr. and Mrs. Jerome O. Eddy); "Neopolitan Woman" (Dr. Karl Lilienfeld). Paul Kleinschmidt, "The Manicure" (Mr. and Mrs. Erich Cohn). Oskar Kokoschka, Austrian, "Girl With Doll" (Dr. W. R. Valentiner). Moriz Melzer, "Riders" (Dr. Karl Lilienfeld). Otto Mueller, "Girls Bathing" (Dr. W. R. Valentiner). Gabriele Munter, "House and Snow" (Mr. and Mrs.

[Continued on page 50]

## Amazing Progress in Print Appreciation Shown at World's Fair

Paralleling its Century of Progress Art Exhibition of paintings, the Art Institute of Chicago will present two special exhibitions illustrating the history of print making—"Prints by Old Masters" and "A Century of Progress in Print Making," assembled from the Institute's own portfolios, supplemented by loans from important public and private sources in the United States. Thus the amazing development in the appreciation and collection of prints in this country, during a period that stretches back barely a half century, will be graphically stressed.

Four important Chicago collections—the John H. Wrenn, the Clarence Buckingham, the Charles Deering and the Bryan Lathrop—will furnish important items. Lessing J. Rosenwald of Philadelphia, head of Sears Roebuck, will make a valuable contribution by the loan of several very rare and important possessions. Others joining in the undertaking are: the Metropolitan Museum of New York, Boston Museum of Fine Arts, the City Art Museum of St. Louis, the Toledo Museum, the Fogg Art Museum, Washington University, the Newberry Library of Chicago, and, among private collectors, Mrs. Max Adler, Mrs. Richard Bently, Walter S. Brewster, Carter H. Harrison, Stephen Y. Hord, Mrs. William H. Hubbard, C. Lindsay Ricketts, Dr. Paul J. Sachs, and Horace M. Swope.

In the section devoted to "Prints by Old Masters," the first two centuries of the development of the graphic arts in Europe will be presented. The woodcut, the earliest form of printmaking, will be traced from the early XVth century, when it was associated with crude pictures of the saints as an aid to religious teaching or used as designs for playing cards, through its progress until it reached a superb culmination in the work of Holbein and Dürer in the early decades of the XVIth century. As a background, a small group of XIIIth, XIVth and XVth century illuminated manuscripts from the famous collection of C. Lindsay Ricketts of Chicago will be shown.

Engraving, the next process in point of time, will be traced step by step in Germany, beginning with the rare examples by the Master of the Playing Cards, Master E. S., Schöngauer, who made definite contributions to this art, which reached its zenith with Dürer. Netherlandish achievements will be presented in

prints by Master I A M of Zwolle and Lucas van Leyden; France's contributions will be shown from Duvet, her first important exponent of engraving, to the great engraved portraits of Masson and Nanteuil in the XVIIth century. Italy's activities will be traced from the rare *niello* prints of the School of Finiguerra and the anonymous Florentine engravers, to the great accomplishments of Pollaiuolo and Mantegna. Five of the seven recognized masterpieces of Mantegna will be included.

Etching, which began early in the XVIth century, will have its starting point in Dürer's "Christ on the Mount of Olives" of 1515, and will follow through the works of such masters as Hirschvogel, Lucas van Leyden, Hollar, Callot and Claude to its full flowering in the great expressions of Rembrandt, the grandest single influence for all time on the art of etching.

The Century of Progress in Printmaking will review the accomplishments in all media during the past one hundred years. France early in this period took the lead. The invention of lithography late in the XVIIIth century introduced another great technique. Its rise to popularity in France will be illustrated by Delacroix, Raffet, Ingres, Gavarni, Legros and, especially, Daumier. Toulouse-Lautrec and Forain, who carried on the tradition, will form a background for the present day renaissance represented in the section devoted to contemporary work.

The revival of etching in France will be represented by Jacque, Meryon, Lalanne, Bracquemond, Lepère, and the Impressionists; English contributions will be shown in works by Palmer, Calvert, Turner and Haden; Germany by Menzel, Liebermann and Slevogt; Belgium by Rops and Steinlen; Sweden by Zorn; and the United States by Duveneck, Cassatt, Whistler, Bellows and Pennell, bringing the showing down to the present day. A brief assemblage of contemporary work follows.

The exhibition will furnish an opportunity for the study and understanding of the graphic media. Cases containing tools with explanatory labels will be arranged to show the principle processes: wood engraving, etching, engraving, lithography and the variants, mezzotint and aquatint. Opportunity for the application of the principles as shown in the cases will be afforded by examples hanging in the exhibition. The earliest mezzotint, "Amelia Elizabeth, Landgravine of Hesse," of 1642, by Ludwig von Siegen, inventor of the process, will be shown. Lithography will figure importantly throughout the Century of Progress in the Print Making section. Aquatint will be revealed by the work of its greatest exponent, Goya; and the world's masters in woodcut, etching and engraving will be available for study. Different methods in chiaroscuro as practised in Italy and Germany will be adequately shown in a special group of prints by Ugo da Carpi, Wechtlin, Goltzius and Cranach.

### Fears the Result

[Concluded from page 27]

of culture in a few days. If 500,000 Americans see the art display, the next twenty years will find 500,000 art connoisseurs scattered over America.

Painters, architects, and sculptors who do not see the World's Fair exhibits (the majority will not be able to finance such a trip) are to be pitied, for they for many years will have to listen to newly created experts explaining their business to them. Such an exhibition, rather than giving the average uninformed individual more humility in approaching art, simply inflates him beyond all reasonable bounds. He will leave the exhibition with a million karat confidence in his lightning judgment of all art he views from that time on, and, as is true of all forms of education that are condensed down to a momentary grasp, the superficialities ring the most resounding chords and set the future standard.

In the past, World's Fair art exhibitions have had only one apparent result,—in increasing the popularity of already popular artists and broadening the scope of the market for superficial artists and craftsmen.

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## Nation's Miniature Painters Stage Impressive Exhibition at Fair



"The Bride," by Martha Miles Jones, President of the California Society of Miniature Painters.



"Miss Van Pelt," by Maria J. Streat, President of the American Society of Miniature Painters.



"Mrs. Richard Berridge," by Emily Drayton Taylor, President of the Pennsylvania Society of Miniature Painters.

By ELSIE DODGE PATTEE

Those interested in miniature painting will find an excellent opportunity at the Chicago exhibition, in the Graphic Arts Building, to study the art in its latest phases. The work of the five most important miniature societies: the American, the Chicago, the Pennsylvania, the California and the Brooklyn will be on view there. With a very few exceptions the membership list of these societies includes all the important American painters on ivory of the present time; their combined showing will illustrate fully the range of the modern miniature.

It is somewhat regrettable that there will be no exhibition of older miniatures along with the recent works; the comparison would have been interesting and, we believe, in no way detrimental to the moderns, if both exhibits were taken all in all. It is easy, however, to acquaint oneself with old examples; they are to be found in many museums. Such is not the case with modern ivories. America is very hospitable to the dead. But until recently it has been practically impossible, outside of the annual exhibitions of the various societies, to become familiar through public channels with the work of living miniature

painters. Before 1929 the Metropolitan Museum of New York possessed only a very few specimens of their work. The collection has now been increased, but it is not yet adequately representative, and is inferior in this respect to the Brooklyn Museum's collection, also very recently assembled.

This is not only unfair to the painters in this field but also to the public. For, lacking proper valuation of the art in high and presumably competent places critic and layman alike have fallen into strange delusions and fancies regarding it. The miniature, so guileless in appearance, provokes in them at times a very paralysis of æsthetic and even common sense. It will be cherished or rejected for the most sentimental reasons; be dismissed as a platitude or regarded as a mystery; and yet, there it is, an obvious artistic proposition, looking as large in the hand as the mural or mosaic on the wall does at a distance, and therefore perfectly capable of being judged, like these, on broad æsthetic grounds. Thomas Cummings has put this clearly in his *History of the Arts of Design in the United States*:

"Miniature painting," he writes, "is governed by the same principles as any other branch of the arts, and work in miniature should possess the same beauty of composition, correctness of drawing, breadth of light and shade, truth of color and firmness of touch as works executed on a larger scale."

The modern tempo is somewhat to blame for the present misunderstanding of the miniature. We are, in fancy at least, moving along hugely, meteorically, without leisure for small discriminations. The slowly wrought, the precious "picture in little" belongs, some of us think, among ancient time-killing devices such as hair-artistry and tatting.

There are other, more valid reasons for misjudging miniatures. As already stated, opportunities for seeing fine modern examples have been until recently restricted. A great many persons have undoubtedly never seen a good miniature, while the bad or bogus one is to be met with everywhere. No other art suffers like that of miniature from competition by a shameless parody of itself passing as the genuine article. Ever since the advent of photography there have been painters dishonest enough to present literal copies of photographs, or photographs made on ivory and tinted, as genuine miniatures, and there has been a clientele tasteless enough to buy these things and consider them on a par with

works of art. Who would order a custom-made dress or pair of shoes from a peddler at the door? Yet the miniature hucksters do a thriving business and at prices often exceeding those of accredited artists. The ugliness of their products alone ought to condemn them, yet such is the modern demand for finicking literalness, and this is condoned because of the supposedly exact likeness of the photographic copy. Even on this ground the commercial ivoryist sins. His color is not true, for it is laid usually over a brown film. His likeness can only be superficial, as he has not studied the living sitter and does not know which traits of the photograph are the characteristic ones.

Yet the public apparently enjoys being fooled. It is a great pity. Owners of bad miniatures or their heirs may live to repent, and meanwhile a genuine artistic impulse is being balked of half of its effect by the vacuum of incomprehension which surrounds it.

The exhibition at Chicago will conclusively demonstrate to any candid observer the difference between a "fake" and a genuine miniature. Among the widely varying conceptions and techniques presented none will be found



"Madge Ohe," by Alexandrina Robertson Harris, President of the Brooklyn Society of Miniature Painters.



"Joan," by Marian Dunlap Harper, President of the Chicago Society of Miniature Painters.

## Nation's Miniature Painters at World's Fair

which is not personal and motivated by a direct interest in any contact with life. There is no other road to art.

Life will not be represented here under startling aspects. "Painting in little" does not lend itself to "isms". But neither does the sonnet form. Both are modes of limitation, imposing precision, clarity, explicitness. Within these limits, however, the spirit can work its way as surely as when it ranges shouting through fenceless fields.

Inevitably the genuine followers of this branch are few. We are far from the days when a man gladly spent a year encrusting a vellum page with red and blue and gold. The present exhibition shows nevertheless a wide range of temperaments, submitted to no unifying formula. Each artist works out his or her method of design and painting, with relation, of course, to the scale and the surface, the clarity and beauty of which should as much as possible condition the color scheme.

In portraiture the inclination is the modern one, toward informality of pose, realism of setting, and candor in presentment of the sitter's type. Contrary to the popular fancy the miniature is entirely suitable, now as heretofore, for the depiction of men. A number of portraits in the Chicago exhibition are masculine; their forthrightness and firmness of structure are on a level with the fine men's miniatures of the past. In women's portraits pettification is no more within the code of the miniaturist than of the oil painter.

It would be absurd, of course, for the ivory painter to try to produce on his smooth and restricted surface the more rugged and elliptical effects of oil painting, but that does not preclude breadth or even bravura of handling, as will be evident in the work of Miss Hills, Miss Tuttle, Mrs. Casterton. There are some ivories like the man's portrait by Miss Beckington which are truly masterly in their concise significance, while Miss Streat and Miss Hawley achieve the maximum of suggestion with a loose but perfectly controlled technique. In works by Miss Welch, Miss Longacre, Mr. Baer, all is beautifully accounted for, but without literalness; for a larger purpose than mere recording of facts.

Good miniatures have always been distinguished by a decorative quality, austere rich in the Holbein period; resplendent in the 17th century; fresh and vivacious in the 18th. Nowadays the decorative note is introduced as if by accident, almost; the elements for it being drawn from actuality, with very little heightening. This treatment is successfully apparent in ivories by Mrs. Murray, Mrs. Marks, Miss Boardman, Mr. Johnson, Mrs. Tavshangian and others.

Successful also are the recent ventures into the field of still-life, (illustrated at Chicago) and landscape, the latter of which critics are inclined to deprecate, and in so doing show themselves forgetful of the history of miniature painting. For, beginning as illustration, it has naturally covered every possible subject, from the loftiest picturization of Heaven to the homeliest domestic genre. In the fifteenth century the remarkable miniatures of the De Limbours in the Trés Riches Heures du Duc de Berri and those of Fouquet in his Hours of Etienne Chevalier preceded and stimulated the landscape achievements in large painting in the Flemish and North Italian schools. The elimination of painted illustration by the advent of printing threw miniature into the portrait branch of art, but there is no real reason

why it should remain there exclusively or refrain from exercising its special selective vision in any direction which does not specifically demand the use of a large scale.

The small scale of the miniature is a real asset nowadays. In a recent article Cortisoz deplored the artists' persistence considering present conditions, in producing "museum size" pictures. The miniature meets the problem of how to have painted relatives without any wall-space on which to hang them. It also enables the perpetual traveller who has replaced the home-dweller, to take his family portraits with him wherever he goes. A table, a mantelpiece, suffice as a stance for the little square or oval. The intimacy thus created is one of the great charms of the miniature.

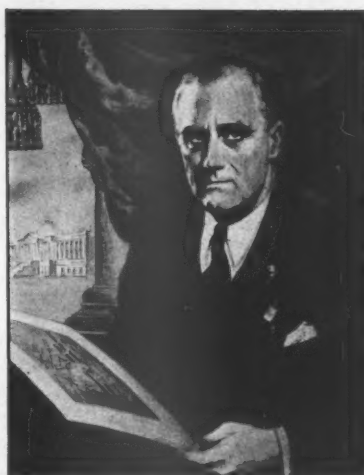
That the art of miniature is gaining in popularity, in spite of misapprehensions, is attested by the growing number of miniature societies. Of these the oldest is the American. The founders of this society were pioneers in their line, which years of commercialization had rendered almost barren. Miss Hills, Miss Thayer, in Boston and Cambridge; Miss Beckington, Mrs. Fuller, Mr. Baer in New York, had been working separately and exhibiting for some time before their common interest brought them together, and caused them in 1898 to found the American Society of Miniature Painters, with Mr. Josephi as president. The original membership of ten has now grown to thirty-five. The Society holds annual exhibitions in New York, and also sends rotary exhibitions from time to time to many important cities, where they always awaken much interest.

The Pennsylvania Society was founded in 1901. After four years of showing in local Philadelphia galleries its high standard of work caused it to be given a gallery in the Pennsylvania Academy of Fine Arts, where its exhibitions have been held ever since, supplemented occasionally by loan exhibitions of old miniatures, ivories from abroad, ancient missals, etc. The Pennsylvania Society also sends rotary shows on tour through the United States. The Chicago, Brooklyn and California societies, although more recently founded, have already done excellent work under the guidance of gifted and competent artists, to establish the value and uphold the standard of miniature painting. All the societies are "open," that is to say anyone may submit work to their juries; if acceptable it will be hung in the annual show, and if for a period of time it maintains excellence, the painter will be elected to membership.

It is to be hoped that more and more candidates for such election will be found, for we miniaturists believe our art has a future. What that will be, none, of course, can say. It will depend as much on the public as on ourselves. Let us pray to be more and more worthy and better and better understood. For the sum of beauty in the world is not so great that we can afford to lose even the stillest, smallest voice out of the chorus of the arts.

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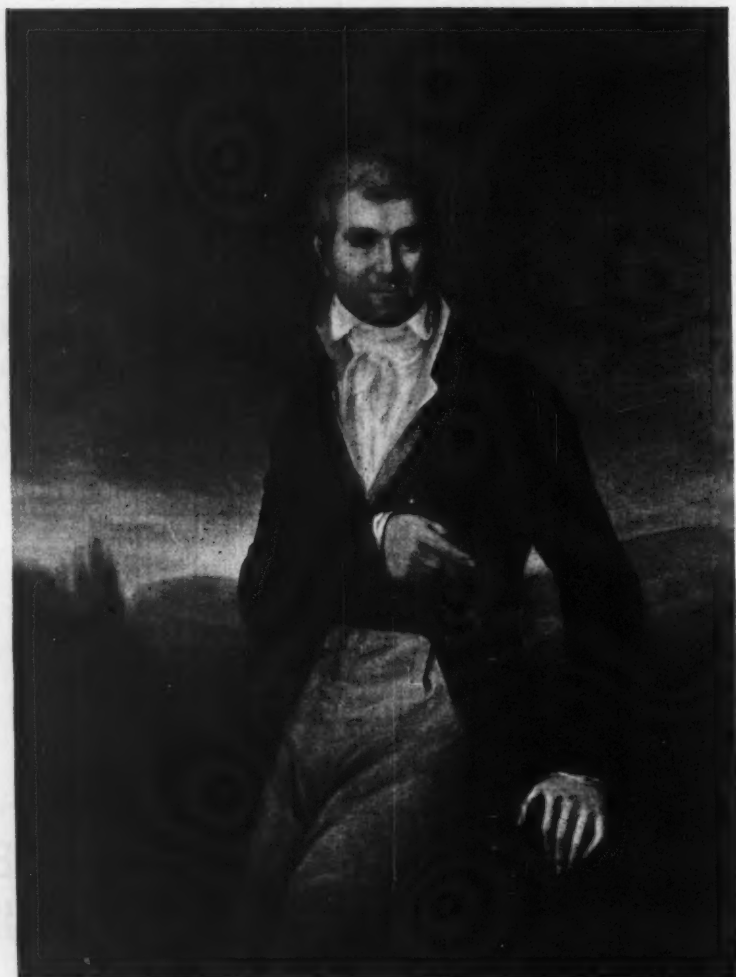
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## Rivera Again

Diego Rivera is in the limelight again. With the smoke of the Detroit controversy scarcely settled, the powers that rule Rockefeller Center called the noted Mexican muralist from his scaffold in the RCA Building, where he was putting the finishing touches to his vast picture, handed him a check for the balance of his contract (making \$21,000 in all), and dismissed him much after the manner of an ordinary proletarian. Once more Rivera had caused a tempest in art circles and given the hard working city editors valuable "copy."

The immediate cause of the dismissal, as stated in the press, was Rivera's refusal to accede to Nelson A. Rockefeller's request that he remove Lenin's head from the fresco because it "might very easily seriously offend a great many people." Lenin, represented as the "great leader," is shown joining the hands of a soldier, a worker and a Negro. From other sources, however, it became known that the artist's entire conception was objected to because of its communistic theme, although the original sketches had been accepted; and it was declared that the vivid colors of the painting did not harmonize with the other decorations. It will be remembered that two other foreign artists were commissioned to furnish murals for the huge hall—Jose Maria Sert of Spain and Frank Brangwyn of England. Sert's decorations have already been installed, while Brangwyn's have been delayed by the artist's illness. The title of Rivera's mural had been announced as "Human Intelligence in Possession of the Forces of Nature."

The New York dismissal was not the end of Rivera's troubles. Another blow was to fall. Three days after the Rockefeller dismissal he received a telegram informing him of the cancellation of his commission to paint another huge mural on the walls of the General Motors Building at the Century of Progress Exposition. The telegram, signed by Albert Kahn, architect for the automobile corporation, said: "I have instructions from General Motors executives to discontinue with the Chicago mural. This is undoubtedly due to the notoriety created by the Radio City situation. Am terribly disappointed and will still do my best to get permission for you to proceed." The Chicago mural, according to Rivera, was not to be controversial but was to portray only the beauty and utility of machinery.

Rivera, who has at various times contended that art which is not propaganda is not art at all, stated that the Rockefeller Center trouble is "not a legal question. It is a moral question. They have violated two fundamental, elementary rights—the right of the artist to create, to express himself, and the right to receive the judgment of the world, of posterity."

"They have no right, this little group of commercial-minded people, to assassinate my

work and that of my colleagues, and if they veil it, cover it with tar paper as they have done, that is as much assassination as its complete destruction would be."

The New York *American* hit editorially at the Communistic angle of the controversy: "American murals of semi-public character, if the very highest principles of decorative art are to be subserved, ought to represent in some way the American spirit, if not the American scene. But there is certainly nothing American about Communism, which Senor Rivera chose to celebrate in his design, and not even a flaming Red would pretend that Lenin belongs in the Pantheon of American heroes."

"The finale of it all is that Don Rivera has lost his Rockefeller job for presuming to make a Communist cartoon out of what was intended to be idealistic and beautiful."

"If the penalty seems harsh to him and his doctrinaire sympathizers, let him bless his lucky stars that it happened in America."

"He has his liberty and received his pay in full."

"In Russia, had he exercised a questionable liberty contrary to the sentiments of the 'governing classes,' the Cheka would have had him in prison before now and probably on the road to Siberia."

Meanwhile individuals and groups have hastened to take sides. The Communist party charged that the dismissal of Rivera was an atrocity of the same magnitude with "the vicious deeds of Hitler." Demonstrations in protest before the building were broken up by the police. A group of artists met in the studio of Suzanne La Follette to discuss ways and means.

On the other side the newly organized Advance American Art Commission, composed of a group of well-known American artists, issued the following statement: "Mr. Rockefeller is to be commended on his action in discharging Rivera in defense of the right of the American people to their beliefs and form of government; but the Advance American Art Commission feels that this incident illustrates the error in bringing foreign artists to this country, particularly when American artists are as great as any foreigner and when

the rest of the world excludes American artists."

The commission's governing board is composed of De Witt M. Lockman, George Elmer Browne, Leopold Seyffert, Dean Cornwell, Louis Betts, Wayman Adams, Ulric Ellerhusen, Joseph Schlaikjer, Sidney Dickinson, Eugene Savage, Robert Aitken and John Taylor Arms.

It has been reported on good authority that a prominent American artist will be engaged to paint a mural to be hung over the Rivera frescoes.

If the decisions of both General Motors and the Rockefeller interests are final, Rivera says he will remain in New York and spend the money already paid him in painting murals, free of charge, for the Rand School, the International School of Workers and the New Workers School. The New York *Herald Tribune* points out that this would give him perfect liberty to express any class feeling he may desire.

All doubt of the orthodoxy of Rivera's communism was dispelled at the protest meeting in the Town Hall auditorium, where he led the singing of the "Internationale," was saluted as "Comrade Rivera" and expounded a whole-hearted defense of art for propaganda purposes as a weapon of the worker against the capitalistic class. "Art," he said, "is not what the decadent bourgeois say it is—inspired, coming from above, to be enjoyed in leisure. Art is the life blood of a people."

Throwing down the gauntlet to the Fords and the Rockefellers, the artist spoke of his entry into the United States. "I had to come in as a spy, in disguise," he was quoted as saying in the New York *Herald Tribune*. "At first I kept my principles in the background. Then, as they came to me more and more, my ideas became clearer in my work. Finally, in the murals in Detroit, I expressed by true analysis life in an industrial country." Proof that it was a "true analysis," he said, was found in the fact that the bourgeoisie immediately attacked it and the proletariat as readily rose to defend it.

Speaking of the Rockefeller fresco, he said: "I could not have painted any man but Lenin as that leader, but then they would have fired

[Continued on page 49]

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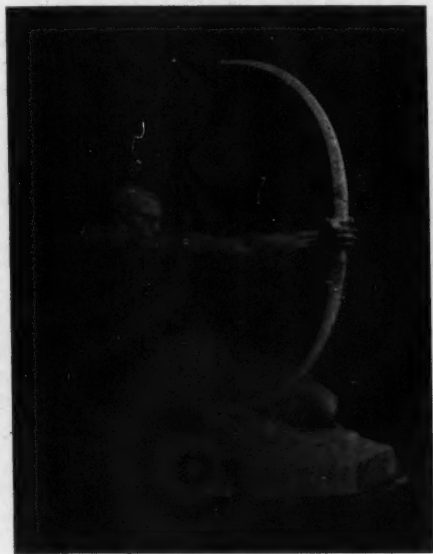
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## A Review of the Field in Art Education

### Yale's 8-Year Grip on Prix de Rome Broken by Cleveland Student



"The Archer," by Robert Amendola.



"Family Group," by Daniel Boza.

For the first time in eight years Yale's virtual monopoly on the Prix de Rome award in painting has been broken. Daniel Boza, a student at the Cleveland School of Art for the past five years, is this year's winner. In sculpture, however, the honor once more went to a student

of the Yale School of Fine Arts, Robert F. P. Amendola of Boston. Each winner will receive \$1,500 a year for a term of two years, instead of the three year period of previous scholarships. Free residence and studio will be provided at the American Academy in Rome,

as well as free membership in the Grand Central Art Galleries, New York, where the work of the 68 competitors was exhibited. Total value of each scholarship is estimated at \$5,000.

A mild case of prudery cropped up in the  
[Continued on page 45]

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### Schools and Progress

By PEYTON BOSWELL, JR.

In the art schools of the country, as much as in any other phase of art, the past hundred years has been a "Century of Progress." Where a hundred years ago, or even fifty, America could boast of no art school worthy of the name, today all sections are dotted with well regulated institutions, possessing the best of equipment and the finest facilities obtainable. More than 175 specialized art schools, together with more than 200 colleges having creative art departments, are listed in the last issue of the American Art Annual. No longer is it necessary for American youth to go to Paris, Rome or Munich for art training, as in the days of Whistler, Sargent, Chase, Duveneck and Eakins.

Ample resources, and more, are available in veritable American schools to supply the student with a better training than he could get abroad—better in the sense that he would run less risk of having a foreign influence render his mature production alien to his native scene. This is a point which is gaining significance with each year. It has long been voiced by critics that only when Americans quit sitting at the feet of Europe, and are willing to obtain inspiration at home, will the long-desired "American Renaissance" be possible. Grant Wood and John Stuart Curry, to name but two now working in the Middle West, merely for examples, represent one phase of this "back to the native soil" movement.

When one realizes by statistics how few art schools were in existence in the 1860's, the marvel of this "Century of Progress" becomes all the more amazing. The Pennsylvania Academy of the Fine Arts, dean of them all, was founded in 1805; the National Academy of Design Free Schools, in 1826; the Art Institute of Chicago School, in 1866; the Cincinnati Art Academy, in 1869; the Art Students League of New York, in 1875; the School of the Museum of Fine Arts, Boston, 1876.

By way of contrasting today with yesterday, a few paragraphs from Lloyd Goodrich's description of the Pennsylvania Academy from his excellent book on Thomas Eakins is herewith reprinted:

"His [Eakins] regular training began soon after he left high school [1861], at the Pennsylvania Academy of Fine Arts, the oldest art institution in the country, then located at Tenth and Chestnut streets in a

heavy Roman-Doric temple with a high dome, designated for impressiveness more than convenience. Its collections consisted of casts from the antique, a few old masters of doubtful quality but imposing proportions, a group of early American portraits, and paintings in the grand 'historic' style by Benjamin West, P. F. Rothert, Christian Schüssle, and other Philadelphia artists of the old school—the chief works of art which the young man had seen, for this was one of the few museums in America at the time. Visitors were infrequent, and there was little to disturb the drowsy peace.

"The Academy had but meagre advantages to offer students. They were permitted to draw from casts, copy the paintings, and attend anatomical lectures; but there was no organized school with regular instructors. Whatever desultory teaching existed, was not of a high grade; one of the masters used to set his students to copying his own work. Everything was based on the antique, which one had to draw for months, or even years, before one was allowed to look at the living model. This outworn system was the stale remnant of the 'classic' tradition of teaching, expressed by a XVIIth century French academicien who said that 'students should be trained to know the antique so well that they can draw them from memory; only after this is achieved should the master place his students before the living model, and then, compass in hand, measurements should be corrected—i. e., from the antique.' Through being forced to copy plaster casts in these funereal halls, Eakins developed a lifelong hatred of drawing from the antique.

"Life classes were irregular, being organized occasionally by the students and artists, who clubbed together and hired models, the Academy merely lending the room. There was little instruction, and most of the members drew instead of painting. The curator of the Academy was present to see that nothing indecorous occurred, and Rule No. 1 was that 'no conversation is permitted between the model and any member of the class.' The female models wore masks, thus hiding their identity and shame from the world.

"Edwin Austin Abbey, a pupil at the Academy a few years after Eakins, later recalled its atmosphere: 'What a fusty, fudgy place that Philadelphia Academy was in my day! The trail of Rembrandt Peale and of Charles Leslie and Benjamin West, and all the dismal persons who thought

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themselves "Old Masters," was over the place, and the worthy young men who caught colds in that dank basement with me, and who slumbered peacefully by my side during long anatomical lectures, all thought the only thing worth doing was the grand business, the "High Art" that Haydon was always raving about."

That progress was slow and painful is shown by the fact that twenty years later, in 1882, Eakins, after several years as director of the Academy, was fired because he dared to lay too much stress on the nude and employed too radical principles for the laymen-directors to swallow. According to Mr. Goodrich the directors distrusted his "radicalism" which "disturbed their conception of art being a polite avocation that would give them a standing in their community, ornament their houses, and keep their daughters out of mischief until marriage."

### Prix de Rome Awards

[Continued from page 44]

press announcements, both the New York Times and the Herald Tribune reproducing Mr. Boza's "The Hanging of John Brown" instead of his winning picture, a semi-nude. Presented side by side with Mr. Amendola's sculpture, the readers naturally were lead into a false inference, however unintentional. The real winning picture was described briefly by the Herald Tribune as "a family piece in a landscape, three figures painted in subdued reds and browns with simplified forms." It is here reproduced. Mr. Amendola's winning entry is a life-size plaster figure of an archer, somewhat reminiscent of Bourdelle's "Hercules" in the Metropolitan Museum.

Michael A. Sarisky of the Cleveland School of Art and Edward H. Dunlap of the Yale School of Fine Arts were given honorable mentions in painting. Reuben Robert Kramer, a graduate of the Rhinehart School of Sculpture, received a similar honor in the plastic medium. Members of the jury were: Painting—Barry Faulkner, chairman; Francis Scott Bradford, Allyn Cox, Abram Poole, Ezra Winter. Sculpture—Herbert Adams, chairman; James E. Fraser, Charles Keck, Adolph A. Weinman.

### Pratt's Annual

The annual art show by students of the School of Fine and Applied Arts of Pratt Institute pointed decisively, according to critical comment, to the progress the school is making in its efforts to eliminate the gap between the students's training period and his final entry into active professional life. "Professional" was the word most frequently used to describe the twelve galleries of exhibits, ranging from architectural drawings, textile designs, interior decorations and advertising layouts through oil paintings, water colors and illustrations. Twenty-five hundred persons visited the exhibition on the opening day, many of them representatives of commercial firms which are employing the school's graduates. The winners of the annual awards of merit follow:

Lithography—Dorothy Scanlan, Brooklyn. Fashion illustration—Hilda Richmond, Brooklyn. Teacher training—Grace Etheredge, Augusta, Ga. Architectural design—John J. O'Connor, Kingston, N. Y. Industrial design—Carleton Safford, Bliss, N. Y.—Pictorial illustration—Stanley Mark Wright, South Orange, N. J.—Advertising design—Edwin J. Rembold, Buffalo. Interior decoration—Rudolph Bloomberg, North Ganby, Conn. With the exception of the award in lithography, these winners were not selected for work in the show, but for "quantity and quality of production throughout the year."

During the exhibition, luncheons were given to professional architects, industrial designers and other groups interested in the school's activities—another phase of Director James C. Boudreau's plan to keep the school in close touch with the professional world outside the academic walls. Mr. Boudreau and Philip H. Pratt, supervisor of the department of industrial design and interior decorations, presided at these gatherings.

### Provide 20 Scholarships

The Art Students League of New York, impressed by the hardships which so many students and young artists encounter in their struggle for an art education, has announced through its president, Lynn Fausett, the creation of 25 scholarships at the league.

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ited means in New York City. City-wide competition started on May 15, with the contestants divided into five classes. There is a general class, with or without previous instruction, between the ages of 17 and 30 years; another above the age of 30; a class for high school graduates of 1933; one for business, commercial and industrial workers, men and women, employed or unemployed, 21 years old or over; and a fifth class for professional and technical men and women, 21 years old or over; including artists, educators, clergymen, writers, members of the advertising, editorial, engineering, legal, medical and theatrical professions and financial workers.

This is a part of the league's proposed five-point program to further the cause of art.

## Grand Central Awards

The Grand Central School of Art held its ninth annual exhibition of students' work in the school's studios. Members of the faculty acted as the jury of awards, giving 28 medals to students as follows:

Life—Martin Ousler, S. B. Valerio, Peter Canale. Illustration—Walter Dower, Joseph M. Stahley, Elizabeth Miller, Helen Wettergren, A. E. Darson. Figure—Charles B. Stillwell, Hjalmer Hermanson. Portrait—Frances Bunger, Evelyn Wrathall, Geoff Biggs. Interior Decoration—Angele Barranger. Life Drawing—H. R. Mockel, Clare Ferris. Antique Drawing—John Milligan, Virginia E. Day. Fashion Illustration—Jane Sternberg, Virginia McCullough. Advertising Illustration—W. P. Williams, Roger Selchow, Virginia McCullough. Color and Design—Hilton Clifton, Roger Selchow. Sculpture—Mrs. Florence G. Perkins, Claire Specht, Mrs. Georgette Bull.

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## School's 42nd Annual

The New York School of Design for Women, which is beginning its forty-second year, is holding, until May 27, a review of the best work done during the year by students. A jury of 49 men and women prominent in the art world passed on the exhibits and selected the prize winners, as follows:

Architecture and Interior Decoration—Scholarship prize, \$50, Thomas B. Clarke Memorial, Rita Mantas; first prize, \$25, Marion Reid. Textile Department—Scholarship prize (first year work), \$150, Dotty Thorpe; first prize, \$20, (second year work), Marion Deehan. Life Class—Scholarship prize, \$150, (first year work), Eleanor Kujawa; first prize, \$10, (second year work), Katherine Weinman. Fashion Illustration—First prize, \$25, Jean Folsom. Historic Ornament—First prize, \$15, Gene Sternberg. Conventional Design—First prize, \$10, Jean Barben. Flower Painting—First prize, \$10, Eleanor Kujawa. Flower Drawing—First prize, \$10, Evelyn Geety. Advanced Design and Poster—First prize, \$10, Helen Kast. Special Prizes—John Wolfe Memorial prize, \$25, Dorothy Sniffin; historic ornament, \$10, Millcent Field; ecclesiastical, \$10, Dorothy Williams; historic ornament, bronze medal, Eleanor Kujawa.

Leon V. Solon, president of the school, paid tribute to the efforts of Mrs. Dunlap Hopkins, its vice-president and founder, saying that as a result of them the school was in a better financial condition, despite the troublous times, than almost any other institution in New York.

Prof. George Baer pointed with satisfaction to the work of his young women students in mural painting, and said that women will be the mural painters of the future.

### Alumnae Awards

The Alumnae Association of the Moore Institute and School of Design for Women has just held its annual exhibition of work by members in the school galleries. The Alumnae Award, a silver ivy leaf designed by Miriam Cone, given on the basis of outstanding work, went to Jessie Bone Charman for her water color "Zinnias on the Doorstep."

Two purchases, both prints, for the association's permanent collection were made—"Fiesta" by Wuanita Smith, a study of Mexican merrymaking with charming damsels and festive garlands, and "Bread Line" by Eleanor Perot, which belies the morbidity of its title inasmuch as it portrays a barnyard with a dog eating his dinner while chickens wait in line.

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Mrs. Lucile Stevenson Dalrymple, chairman of the Chicago Chapter A. A. P. L. and past president of the Chicago Society of Miniature Painters, writes:

"In regard to the National Miniature Exhibition I would like to state that through the courtesy of Mr. Rufus C. Dawes, president of the Century of Progress Exposition, an exhibition of contemporary miniatures, representing the finest specimens in skill and craftsmanship to be found across three thousand miles of our country and juried and assembled by the five important miniature societies, the American, the Pennsylvania, the California, the Brooklyn and the Chicago—will add a distinguished note to the fair, and it is our privilege, as a Chicago society, to act as host to the group, to welcome all interested in this exquisite art, which has come down through the ages 'truly the art of kings'."

Miniature painting on ivory is looked upon again with favor after being forgotten for many years. It is popular because of changing conditions. Large paintings are cumbersome, and there is little wall space in the modern dwelling. The popularity of the daguerreotype and the photograph, among those ignorant of art, gave miniature painting such a set back that it was almost a lost art as long ago as the forties. In 1899 the art was revived by the organization of the American Society of Miniature Painters, whose founder and leader was William J. Baer. The work first came into favor when the master, Hans Holbein the Younger, painted many portraits on ivory in Germany and England.

**NEW JERSEY STATE EXHIBITION**

A very successful exhibition was held in April in the galleries of the Hall of Nations Museum, Asbury Park, N. J. In the first ten days the visitors numbered 6,000. The display was arranged by Mr. W. Earle Hopper, newly appointed chairman of the Southern Division of the New Jersey State Chapter, A. A. P. L., who is also director of the Museum. It comprised oil and water color paintings, miniatures, sculpture and wood carvings, artists exhibiting from New York, Philadelphia and all parts of New Jersey. At the same time an exhibition was held of the work of high schools in Jersey City, Trenton, Red Bank, Asbury Park and Neptune. A water color show will be held in June.

**CULTURAL WASTE**

In a recent report of welfare work, the remark was made that it would be better to find employment for a mechanic or laborer than for an artist.

There has always been waste in America. The country is so rich, so productive, that once there did not seem to be any limit; luxuries became essentials and money was thrown to the winds. This is not so serious when the waste is of material things, but the danger now is that culture may be thrown into the gutter. The great artists since the Renaissance may be counted easily. Every genius should be fostered and supported and should have a

free field for creation. Therefore it is wrong to try to place these square pegs in round holes. Artists should be helped in such a way that they may continue in their chosen profession. The preservation of our talented men is essential. Otherwise America will soon lose the prestige she has striven so hard to gain.

**BALLARD WILLIAMS' PLAN**

Mr. Ballard Williams has given an excellent suggestion for the work of state and regional chapters and women's clubs. His plan is to have the art treasures of every section classified, listing the fine paintings a town may possess, its sculpture, its good architecture, old colonial houses, beautiful doorways, etc. Photographs of these would be used for postcards, in this way raising the standard of cards usually on sale, and giving the public a chance to know the beauty spots in each state.

**EXHIBIT OF NATIONAL COUNCIL**

Mrs. William Dick Sporborg, chairman of the New York State Federation of Women's Clubs and also chairman of the Council Exhibit at the Century of Progress Exposition, Chicago, announces that two noted women artists are to be entrusted with the designing and decoration of the exhibit. They are Miss Virginia Hamill who directed the first large scale international exposition of modern decorative art in this country, in New York in 1928, and Miss M. Hildreth Meiere, mural painter, who designed some of the most beautiful murals in the Nebraska State Capitol at Lincoln, including the dome of the main rotunda, which depicts "The Virtues Sustaining Civilization." Miss Hamill will create the setting and Miss Meiere will paint the 60 foot mural in the background. [See article elsewhere in this issue]. In the Radio City Music Hall in Rockefeller Centre are striking plaques by Miss Meiere that ornament the walls. She decorated the rotunda dome, National Academy of Sciences, Washington, and her murals are in many churches; as well as in commercial buildings. Miss Hamill is a consultant to manufacturers of home furnishings and is often called upon to assemble and manage large expositions.

These talented women are both Americans, one born in Chicago and the other in New York.

**AMERICAN ART PRIZE TEST**

The full list of questions will be republished in the July issue. All answers must be sent to the editor of this department by Sept. 1. The correct answers to all questions will be printed in the October issue, and the prize winners announced.

It is not too late for clubs to enter for state prizes. These will be awarded to the states entering the greatest number of clubs who send correct answers. The prizes are: a \$1,000 oil painting by Guy Wiggins; a large water color by Gordon Grant; a bronze, "Glint of the Sea," by Chester Beach; "Arizona Desert," an etching by George Elbert Burr, and "Springtime in New Orleans," by Pop Hart.

## THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

National Chairman : F. Ballard Williams  
152 West 57th Street, New York City

National Secretary : Wilford S. Conrow  
154 West 57th Street, New York City

National Regional Chapters Committee  
Chairman: George Pearce Ennis  
681 5th Avenue, New York City



National Vice-Chairman : Albert T. Reid  
103 Park Avenue, New York City

National Treasurer : Gordon H. Grant  
137 East 66th Street, New York City

National Committee on Technique and Education  
Chairman: Walter Beck  
"Innistrée," Millbrook, N. Y.

A national organization of American artists and art lovers, working positively and impersonally for contemporary American art and artists.

### NEW JERSEY ANNUAL MEETING

The annual meeting of the New Jersey State Chapter of the American Artists Professional League will be held on Sunday afternoon, May 28th, at 3 o'clock at the Montclair Art Museum, South Mountain and Bloomfield avenues, Montclair, according to the announcement of Harry Lewis Raul, the New Jersey state chairman.

The New Jersey membership campaign is progressing and members of the chapter who receive circulars are requested to use them to assist in obtaining new members.

American citizens, artists and laymen are eligible to membership in the league and are cordially invited to join. The annual dues are now uniformly \$3.00 for all classes of members, the fiscal year January 1st to December 31st. Subscription to THE ART DIGEST, with two pages in each issue devoted to the American Artists Professional League in every issue, is included, delivery beginning with the next number appearing after receipt of the dues of a new member.

### THE MONTCLAIR ART MUSEUM TRIES OUT A PRACTICAL EXPERIMENT. AN IDEA THAT MERITS WIDE IMITATION.

Mr. Arthur Hunter, president of the Montclair Art Museum and a lay member of the League, has sent the following letter to all members of the museum:

"Dear Member: Appreciation of a work of art is vastly enhanced by ownership. The acquisition of a fine picture, for instance, does not necessarily depend on how much is paid for it. In fact, history and fiction are full of interesting stories of treasured works of art which originally cost their owners very little.

"The habit is wide-spread in many countries, particularly in England, for people of modest means to buy and to bring into their homes, one by one, works of contemporary art because living with beautiful things gives them personal enjoyment and satisfaction. Moreover, actual contact in the home with good paintings is one of the best of all ways to awaken in children of all ages a love of both art and nature. We therefore believe that the following plan of the museum will appeal to you. It is a plan for the many, not for the privileged few:

"A number of well known artists have been approached by representatives of the museum's art committee and have consented to place their pictures on exhibition in our galleries with prices that are in line with present day conditions. Accordingly, here is an opportunity to obtain a comparatively small picture which will grace your home at a price not to exceed one hundred dollars. We cordially invite you to come and see these paintings whether or not you have any intention whatsoever of buying one of them. The prices will be listed.

"We further urge you to have confidence in buying that which you like instinctively. The taste of no one is fixed, and changing fashions in art also affect us. But your awareness of

excellence in works of art is made keener through self choice. However, if you prefer, you may discuss the picture of your choice with the director or with any member of the art committee.

"This exhibition may mean much to our entire community. The art committee of the museum hopes that you will visit the exhibition of moderately priced small paintings and will do your part, also, in extending this invitation, with cordiality, to all your friends."

### Rivera's New Controversy

[Concluded from page 41]

me anyhow—for that fresco was the first collected work of art expressing the unity of science and art, and expressing the feelings and philosophy of the proletariat. And someday when you workers take your proper place and that building assumes its proper function, it will be revealed."

Will Rogers, America's humorist, writing in his special department of the New York Times, summed up the affair in his own characteristic way. "I string with Rockefeller," he said. "This artist was selling some art and sneaking in some propaganda. Rockefeller had ordered a plain ham sandwich, but the cook put some onions on it. Rockefeller says, 'I will pay you for it, but I won't eat the onions.' Now the above is said in no disparagement of the Mexican artist, for he is the best in the world, but you should never try to fool a Rockefeller in oil."

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**CONSTRUCTION**—Only the best of materials are used in the construction of this board. It is made of soft, kiln-dried pine 23" x 31" and is fitted with fine metal castings.

**PRICE: \$5.00 F.O.B. New York City.**

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**CONSTRUCTION**—A strong, rigid, movable shelf on a cast rachet assures easy operation. Top piece will hold canvas up to 60 inches. Easel is made of well seasoned hard wood and can be used on the same base as the above drawing board. Easel is also adjustable to any light, tilting backward and forward.

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## List of Exhibits

[Concluded from page 36]

Jerome O. Eddy; "Still Life With Queen" (Art Institute). Max Pechstein, "The Bridge" (Dr. Karl Lilienfeld); "The Indian" (Dr. Karl Lilienfeld). Karl Schmidt-Rottluff, "Evening on the Sea" (Dr. W. R. Ventner). Karl Sterrer, Austrian, "Girl With Ships" (Carnegie Institute).

\* \* \*

**ABSTRACT PAINTING.**—Albert Bloch, American, "Scene from a Pantomime" (Art Institute). Peter Blume, American, "Parade" (Private Collection). Georges Braque, French, "Still Life" (Art Institute). Massimo Campigli, Italian, "The Sewers" (Mrs. Flora Schofield). Auguste-Elise Chabaud, French, "Cemetery" (Mr. and Mrs. Jerome O. Eddy). Giorgio De Chirico, Italian, "Room in a Museum" (Chester H. Johnson Gallery). Salvador Dali, Spanish, "The Shades of Night Descending" (Joseph Winterbotham). Marcel Duchamp, French, "Nude Descending the Stairs" (Mr. and Mrs. Walter Conrad Arensberg). Albert Gleizes, French, "Man on the Balcony" (Mr. and Mrs. Jerome O. Eddy). Juan Gris, Spanish, "Abstraction" (Mrs. Flora Schofield). Stefan Hirsch, American, "Three Donkeys" (Downtown Gallery). Wassily Kandinsky, Russian, "Improvisation No. 30" (Art Institute); "Improvisation With Green Center" (Art Institute); "Two Poplars" (Art Institute). Paul Klee, German, "Phantom of a Soldier" (Alfred Flechtheim, Berlin). Fernand Leger, French, "Composition in Blue" (Mr. and Mrs. Charles H. Worcester). Jean Lurcat, French, "Delphi" (Art Institute). Franz Marc, German, "The Bewitched Mill" (Art Institute). Louis C. Marcoussis, Polish, "Abstraction" (La France Institute). Joan Miro, Spanish, "Dog Barking at the Moon" (Albert E. Gallatin). Francis Picabia, Spanish, "Dance at the Spring" (Mr. and Mrs. Jerome O. Eddy). Pablo Picasso, Spanish, (Mr. and Mrs. James T. Soby). Theodore J. Roszak, American, "Composition Alastor." Georges Rouault, French, "Clowns" (Pierre Matisse Gallery). Pierre Roy, French, "Danger on the Stairs" (Private Collection). Saul Schary, American, "Telephone Conversation" (John Becker Gallery). Jean Souverbie, French, "Three Figures" (La France Institute). Amadeo De Souza-Cardoso, Portuguese, "The Leap of the Rabbit" (Art Institute). Leopold Survage, Russian, "Woman at the Window" (Chester H. Johnson Gallery). Paul Tchelitchev, Russian, "Still Life" (Demotte, Inc.).

\* \* \*

### SCULPTURE, EUROPEAN & AMERICAN (Nineteenth and Twentieth Centuries)

Malvin M. Albright, American, "St. Francis." Libero Andreotti, Italian, "Madonna and Child (1928)" (Minneapolis Institute of Arts). Lili Auer, German, "Mother and Child (1930)". Maurice Bardin, American, "Rabbit (1930)" (Art Institute). Ernst Barlach, German, "Head from the War Monument, Gustrow Cathedral (1927)" (Edward M. M. Warburg). George Grey Barnard, American, "I Feel Two Natures Struggling Within Me (1893)" (Art Institute); "Maidenhood (1909)" (Art Institute). Chester Beach, American, "The Wave (1912)" (Art Institute). Rudolf Belling, German, "Portrait of Von Sternberg (1930)" (Josef Von Sternberg); "Portrait of Max Schmeling" (Weyhe Gallery); Henry Bouchard, French, "Claus Sluter, Sculptor (1911)" (Art Institute); "Olivetian, (Translator of the Bible)" (Art Institute); "Resignation" (Art Institute). E. Antoine Bourdelle, French, 1861-1929, "Heracles, Archer (1909)" (Art

Institute); "Sappho (1907)" (Rosenbach Co.); "Sketch for Victory for Monument of General Alvear, Buenos Aires (1914)" (Rosenbach Co.); "Virgin of Alsace (1921)" (Art Institute). Constantin Brancusi, Rumanian, "Torso" (Chester H. Johnson). John David Brcin, American, "Fantasy (1905)".

A. Stirling Calder, American, "Fragment (c. 1915)" (Marie Sterner Gallery). Jean-Baptiste Carpeaux, French, 1827-1875, "Original Study for Asia (in the Fountain of the Observatory, Luxembourg Gardens, Paris) (1868-1874)" (Art Institute). Harold Cash, American, "Head of a Negro (1928)" (Ferargil Galleries). Olga Chassaing, American, "Portrait of Edouard Chassaing (1933)".

Jo Davidson, American, "Portrait of John D. Rockefeller (1924)". Ernesto De Fiori, German, "Bust of Jack Dempsey (c. 1925)" (Weyhe Gallery). Edgar Degas, French, 1834-1917, "Bronze Dancer" (Art Institute). Charles Despiau, French, "Madame Pomaret (1932)" (Brunner Gallery); "Mme. Waroquier (1927)" (Frank Crowninshield); "Reclining Nude (1922)" (Frank Crowninshield). Hunt Diedrich, American, "Spanish Gentleman (c. 1924)" (Ferargil, Inc.). John Donoghue, American, 1853-1903, "Young Sophocles, Leading the Victory Chorus (c. 1884)".

Jacob Epstein, American, "Mask of Meum" (1918) (Art Institute); "Meum I (c. 1916)" (Buffalo Fine Arts Academy); "Mother and Child (1913)" (Findlay Galleries); "Selina (1922)" (Brooklyn Museum). Christian Erikson, Swedish, "Laplander" (Art Institute). Alfeo Faggi, American, "Bust of Yone Noguchi (c. 1921)" (Art Institute); "Pieta (1931)".

Pablo Gargallo, Spanish, "Head of a Picador (1928)" (La France Art Institute). Arnold Geissbuhler, American Contemporary, "Alabaster Head No. 2 (1929)" (Ferargil Galleries). Charles Grafly, American, 1862-1929, "Bronze Study for Head of War [Meade Memorial] (1921)" (Art Institute); "Frank Duveneck, Bronze Bust (1915)" (Art Institute). Dorothea S. Greenbaum, American, "Sleeping Girl (1929)" (Weyhe Gallery).

Carl Hallsthammar, American, "The Old Ragpicker (1924)" (Art Institute); "The Singing Brothers (1926)" (Art Institute). Elizabeth Haseltine, American, "Baby Pegasus (1930)". Frederick C. Hibbard, American, "The Defense (1917)". Cecil Howard, American, "Leaning Figure" (Whitney Museum).

Alfonso Ianelli, American, "Youth (1917)". Ivar Johnsson, Swedish, "Dancer," "Head of David" (Mr. Tage Palm). Sylvia Shaw Judson, American, "Little Gardener (1929)".

Georg Kolbe, German, "Adagio (1923)" (Mr. Charles H. Worcester); "Praying Boy" (Art Institute); "Sorrow (1921)" (Weyhe Gallery). J. Mario Korbel, American, "The Night (1921)" (Art Institute).

Gaston Lachaise, American, "Portrait of John Marin (1928)" (Weyhe Gallery). Frances Kent Lamont, American Contemporary, "Mother and Child (1932)" (Frank K. M. Rehn). Robert Laurent, American, "Mimi (1928)" (Downtown Gallery). Wilhelm Lehmbruck, German, 1881-1919, "Head of Pariser Torso" (Downtown Gallery); "Head of a Young Woman" (Buffalo Fine Arts Academy); "Standing Female Figure (1910)" (Museum of Modern Art); "Standing Woman (1911)". Frederick MacMonnies, American, "Nathan Hale (1890)" (Robert Allerton). Aristide Maillol, French, "Leda" (C. W. Kraushaar Art Galleries); "Seated Nude (1931)" (Pierre Matisse Gallery). Paulanship, American, "Bust of Albert J. Beveridge (1928)" (Art Institute); "Dancer and Gargelles (1916)" (Art Institute); "Indian and Gonzhorn Antelope (1914)" (Art Institute). Henri Matisse, French, "Birth of

Venus (1931)" (Miss Etta Cone); "Kneeling Nude" (Miss Etta Cone); "Seated Nude" (Miss Etta Cone); "Seated Nude" (Miss Etta Cone). Ivan Mestrovic, Yugoslav, "Marko Marulic, Croatian Poet (1924)" (Art Institute); "My Mother (1908)" (Art Institute); "Study of Moses (1916)" (Art Institute). Constantin Meunier, Belgian, 1831-1905, "The Hammerman (1884)" (Art Institute). Edgar Miller, American, "Head (1930)". Carl Milles, Swedish, "Angel of God [for a Swedenborg Memorial, London] (c. 1925)" (Chester H. Johnson Galleries); "Fountain of Tritons (1931), Copy of Fountain at Lidings, Sweden."

Reuben Nakian, American, "The Calf (c. 1929)" (Downtown Gallery). Kai Nielsen, Danish, 1882-1924, "Eve and the Apple (1918)" (Brooklyn Museum). Viola Norman, American, "Portrait of a Colored Boy (1932)". Chana Orloff, Russian, "Guitarist (1924)" (Flora Schofield); "My Son (1923)" (Flora Schofield); "Woman With Basket (1926)".

Maëble Perry, American, "Jeff (1932)" (Art Institute). Glyn Philpot, English, "Mask of a Faun" (Robert Allerton). Pablo Picasso, Spanish, "Head No. 1" (Weyhe Gallery). Albin Polasek, American, "Charles W. Hawthorne (1917)" (Art Institute); "The Sower (1912)" (Art Institute); "Unfettered (1924)" (Art Institute). Jane Poupelet, French, "The Bather" (Art Institute); "Group of Small Bronzes" (Art Institute); "Peasant and Cow" (Art Institute); "Woman at her Toilet."

Auguste Rodin, French, 1840-1917, "Adam (1881)" (Art Institute); "Bronze Head, First Study of Burgher of Calais (1884-1888)" (Art Institute); "Brother and Sister (1890)" (Art Institute); "A Burgher of Calais [from a Bronze Monument in Calais] (1884-1888)" (Art Institute); "Caryatid (1891)" (Art Institute); "Eve (1881)" (Art Institute); "The Man With the Broken Nose (1864)" (Art Institute); "Sorrow (1892)" (Art Institute). Charles C. Rumsey, American, 1879-1922, "Pagan Kin (1921)" (Mrs. C. C. Rumsey).

Augustus St. Gaudens, American, 1848-1907, "The Puritan [Deacon Samuel Chapin] (1887)" (Art Institute). Margaret Sargent, American, "George Luks (1918)" (Art Institute). Richard Scheibe, German, "Entry of Christ into Jerusalem" (Mr. Charles H. Worcester). Janet Scudder, American, "Fountain (1911)" (Art Institute). Emory P. Seidel, American, "Youth (1926)". Ruth Sherwood, American, "St. Francis (1922)". Renee Sintenis, German, "Running Colt (1929)" (Art Institute); "Self-Portrait (1926)" (Weyhe Gallery). Alexander Stoller, American Contemporary, "Mask No. 2 (1929)" (Ferargil, Inc.). John Storrs, American, "Standing Figure (1928)" (Downtown Gallery); "Winged Horse" (Art Institute).

Lorado Taft, American, "The Solitude of the Soul (1914)" (Art Institute). William Hamo Thornycroft, English, 1850-1925, "Teucer (1881)" (Art Institute).

Bessie Potter Vonnob, American, "Baby's Head (1901)" (Art Institute).

Heinz Warneke, American, "Three Hissing Geese (1929)" (Art Institute); "Wild Boars (1929)" (Art Institute). Gertrude Vanderbilt Whitney, American, "Head for the Titanic Memorial (1922)" (Whitney Museum of American Art); "Wherefore (1915)" (Art Institute of Chicago). Adolfo Wildt, Italian, 1868-1931, "The Virgin" (Brooklyn Museum). Wheeler Williams, American, "Dawn (1927)" (Ferargil, Inc.). Walter Reid Williams, American, "Tragedy (1929)".

Mahonri Young, American, "Right to the Jaw (1927)".

Emil Zettler, American, "David (1910)". William Zorach, American, "Mother and Child (1928-1930)" (Downtown Gallery).



## PAST and FUTURE

### *Financial Aspects in the Consideration of Paintings*

The Depression Period has furnished valuable lessons about the purchase and ownership of Paintings:

- (1) A number of former collectors have been saved from ruin because, even when many of their securities were valueless, their paintings could still be sold.
- (2) New buyers have come into the market with the courage to take advantage of the many real bargains that have been offered.
- (3) The belief has rapidly gained ground that good paintings are substantial as well as cultural assets.
- (4) Prices have undergone a much-needed readjustment,—radical, in the case of inflated contemporary work; much less so in the case of desirable paintings of real quality.

In a period of Inflation, it will be recognized that *things*, rather than money, will be valuable. The things that merit first attention today are those that have proved their worth over the Depression period.

Those who take advantage of present prices for paintings are likely to find that they have made good use of their available funds. Already there are indications that these prices will not long continue.

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